

JUNIOR

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ARTS & ACTIVITIES



VOLUME 12 • NUMBER 1
SEPTEMBER 1942
THIRTY CENTS

FROM "ALI BABA AND THE FORTY THIEVES"

THE MAGAZINE FOR THE ELEMENTARY TEACHER OF TODAY

Ser.

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ANCIENT GREECE

STUDY OUTLINE — 3 PAGES

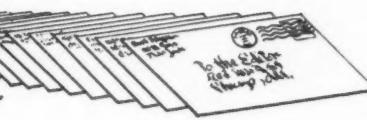
PROJECTS — 4 PAGES

Junior Arts and Activities

740 RUSH ST.

CHICAGO, ILL.

Letters



Teachers, this department is your very own. Write us your suggestions, your problems, your criticisms, what you need, and what you would like to see in JUNIOR ARTS AND ACTIVITIES. We welcome your LETTERS.

Dear Editor:

I have taken JUNIOR ARTS AND ACTIVITIES for 4 or 5 years and I should like to make this suggestion.

I wish you would print more fifth-grade material on explorers, inventors, and states and their products. The time you printed those shadow characters of Columbus I used them often. Could you print similar shadow characters for *Alice in Wonderland*, *Tom Sawyer*, Washington, and Lincoln? I really liked those very much.

JUNIOR ARTS AND ACTIVITIES would suit me better if you would omit the primary material. I have taken magazines but find there is always about half of the material of no use to me.

Sincerely,
V.M.L., Ohio Teacher

First of all, the matter of the primary material. Miss L., if you could see the letters we get telling us we publish too much material for intermediate and upper grades your amazement would be very real. You see, to publish a magazine containing only units, ideas, and projects for intermediate and upper grades would make the cost prohibitive for most teachers. And we want to help teachers! The same is true of a magazine containing only primary material. We try to have both in JUNIOR ARTS AND ACTIVITIES so that we can do the greatest good for the largest number. We hope you understand.

Thank you for your suggestions. You will be interested to know that in the October issue there will be a complete unit of work on explorers. During the coming year there will be several state units and portraits of inventors, authors, and statesmen.

We believe you will find JUNIOR ARTS AND ACTIVITIES more helpful than ever this year.

primary teacher. I am selfish enough to wish it were a magazine for primary grades so that all the materials would be on a primary level.

However, it seems to me that the activities and units are fairly well balanced so that primary and intermediate teachers can find plenty of useful materials.

Yours truly,
M.E.P., Pennsylvania Teacher

There is nothing we can say in reply to this letter except a heartfelt, "Thank you!" and we assure our correspondent and all other teachers that we shall continue to do our best to provide usable and helpful ideas, projects, and activities for both primary and upper-grade teachers.

Dear Sirs:

I have been an enthusiastic subscriber to your magazine for two years now, and although I've always meant to tell you how much I value it, this is the first time I've actually put it in writing. It is the perfect magazine for teachers for the intermediate grades. Ever so many teachers have asked me where I got so many interesting ideas. Most of them have come from your magazine.

In order to obtain the maximum amount of use from each copy, I cut each magazine down the fold, punch holes in it, and bind it with loose-leaf rings. On the top of each odd-numbered page I write the month and date. Then I use the sheets individually as they are needed. It is only a minute's work to replace the sheet in the proper place. The children use it too. Sometimes as many as half a dozen children are using the same copy at the same time, and each interested in a different page. Many of the sheets I pin on the bulletin board.

I have been selected to teach in England with the Canadian Children's Service. 150 pounds baggage allowance won't permit taking any books, but somewhere I am going to squeeze in

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City State

Dear Editor:

JUNIOR ARTS AND ACTIVITIES is a very helpful magazine and seems to improve each year, but because I am a

Excitingly Different

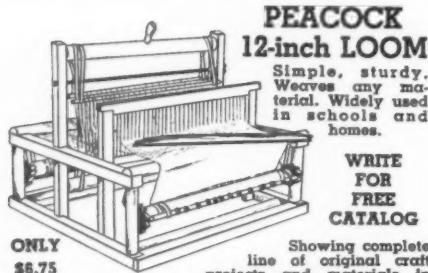
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my JUNIOR ARTS AND ACTIVITIES. I will forward my address in England as soon as possible.

Yours sincerely,
A.M.W.E., British Columbia
Teacher

Because we believe other teachers will be interested in this Canadian teacher's method of using copies of JUNIOR ARTS AND ACTIVITIES we have printed that portion of her letter here.

JUNIOR ARTS AND ACTIVITIES can be found in all portions of the world and we are pleased and gratified to note that it will be taken to England to help make learning more enjoyable for the children of that war-torn land. We hasten to add, however, that our subscribers in England and Ireland have also indicated that JUNIOR ARTS AND ACTIVITIES fits into the English scheme of education as nicely as it does into American methods.

If any of our other subscribers are taking their copies of JUNIOR ARTS AND ACTIVITIES into far places and unusual assignments, we should be happy to hear about it.

Dear Editor:

First of all, I want to say that I find JUNIOR ARTS AND ACTIVITIES very useful and helpful in my teaching. However, I would like to suggest the following which I believe will make the magazine even more useful to busy teachers.

(1) A page of full-size patterns which can be used for making window decorations, blackboard borders, etc.

(2) A full-page picture each month, suitable to the season, which pupils could copy for a picture-of-the-month booklet. My pupils made a booklet of this kind during the past year, but we had to look for material in a variety of places which proved very inconvenient.

I believe rural teachers particularly, of whom I am one, would appreciate material such as I have suggested. In my locality we are expected to use window decorations and it has proved difficult for me to find suitable material.

Very truly yours,
E.B., Illinois teacher

Your suggestions are good ones and we point to the picture on page 28 which is suitable for the use you indicated in your point No. 2. Picking apples and other fruit is an activity carried on in September and other fall months.

Blackboard decorations are included on page 40.

Again, thank you for your suggestions.

Dear Editor:

Please renew my subscription for JUNIOR ARTS AND ACTIVITIES for two years. I would not deprive my youngsters of this educational magazine if I had to go begging for the few pennies it costs.

Yours sincerely,
M.S.G., New York teacher

We hope that it isn't necessary for you to "go begging" to pay for your subscription, but we swell with pride when we get letters like yours and we shall do our very best to continue to merit your words of praise. It's a big order, but we'll try.

• **HATS OFF** DEPARTMENT

This month we inaugurate a new feature—our "Hats Off" department. A great many teachers and their pupils do unusually fine work, perform extraordinary services for their communities. We shall report these activities each month in this column.

First of all, how are you coming along in the War Stamp drive? If you believe your class has bought an unusually large number of stamps and bonds for its size, let us know. We want to mention it.

Does your class engage in any Junior Red Cross work? Have you exhibited your unit and activity material at any teachers' meeting or P.T.A. gathering?

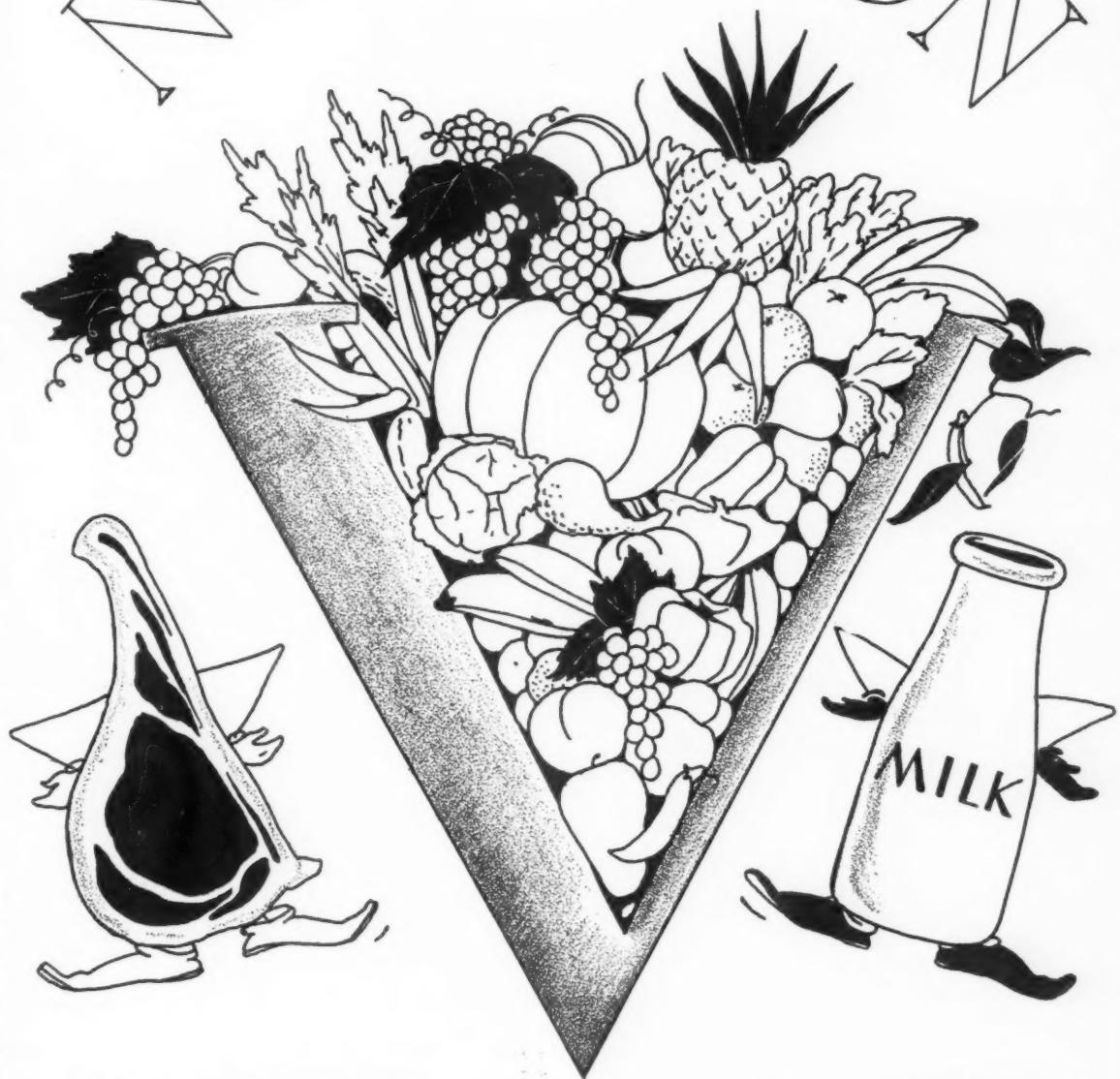
Whatever you and your class do is most important. Johnny and Jane and Judy are your pupils. They would like to know that what they are doing is



worthy of mention. And it is. You are a busy teacher but you do a great many things above and beyond classroom work.

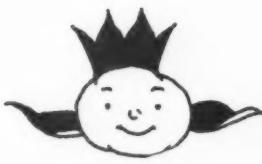
We think teachers are doing a wonderful job and we want to tell the world about it. Help us by sending items as we have suggested.

NUTRITION



Building for a Strong America should be the primary goal of every teacher this year. To do this, each child must be made to be aware of what constitutes the proper diet; he must be nutrition conscious.

This may be done through a series of units and activities based on various



foods necessary for health and growth. It may also be accomplished by keeping the children's parents abreast of latest developments in dietary research. If children take home specimens of their work in which proper foods and correct diet play an important part, parents will become interested in this vital problem.

JUNIOR
ARTS & ACTIVITIES
 THE NATIONAL MAGAZINE
 FOR THE ELEMENTARY
 TEACHER OF TODAY

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THIS MONTH

September 1942

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ESSENTIAL?

A fragment? Yes—we have all heard of fragments—small pieces of metal from an exploded shell. We looked at one, it fit into the palm of the hand. Small but vicious, jagged, cold metal. It was a fragment from one of the shells the "most honorable" Japanese fired across our shore into a California oil field. Across our boundary—right into our homeland—came sprays of these treacherous fragments. Doesn't it make you shudder to think of one of them singing its way in your direction?

Looking at that fragment brings to our realization the important need for "all out" training—building—sacrifice—preparing and more preparing—not only for a quick and complete victory but to prevent any more of these fragments from endangering our homes and loved ones.

However, do not think that your job as a teacher is not essential. It is a definite part of that preparing—training—building program.

After all, what good will victory be if we defer the education of our children. It is more essential now than ever before.

Let's pause for a moment and look at it this way. Suppose you are a fifth-grade teacher. Approximately eleven years from now your pupils will be voting on the important issues before the country. They will be taking their places in this business—on their way to becoming the people who will be active participants in our democracy. You may still be teaching, but regardless of what you are doing, won't it be comforting to know that those people will have the knowledge to do the right job for us in all affairs. And also that you had a hand in this preparation, that you did your share by giving them the best, most conscientious training you could.

By all means teaching is an essential job!

—EDITOR



ARMY



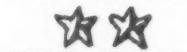
MARINES



GENERAL



LIEUTENANT GEN.



MAJOR GENERAL



BRIGADIER GEN



COLONEL



LIEUT. COLONEL



MAJOR



CAPTAIN



1ST LIEUT.

2ND LIEUT.



MASTER SERGEANT

FIRST SERGEANT



TECHNICAL SERGEANT

STAFF SERGEANT



SERGEANT

CORPORAL



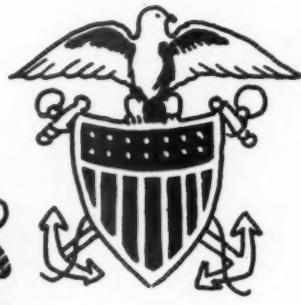
PRIVATE 1ST CLASS

KNOW OUR DEFENDERS

COAST GUARD



NAVY



ADMIRAL

VICE ADMIRAL



REAR ADMIRAL



CAPTAIN



COMMANDER



LIEUTENANT



JR. GRADE



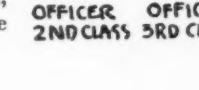
CHIEF WARRANT OFFICER



WARRANT OFFICER



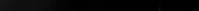
CHIEF PETTY OFFICER



PETTY OFFICER 1ST CLASS



PETTY OFFICER 2ND CLASS



PETTY OFFICER 3RD CLASS

Since the United States has been actively involved in this second World War, interest in all branches of our government—but most particularly in those departments dealing closely with the war effort—has increased tremendously. We recognize the need for definite information presented in handy, usable form and to that end we propose discussing from time to time departments and functions of our government. This month we begin with the Army and Navy as the pictures on this page indicate.

passed.

The fundamentals having been discussed, a project in democracy may proceed to the functions of government such as the Army and Navy herein described. It is not our purpose to outline the business of each of these departments at this time. Because of the fact that in almost every town and city in the United States there are numbers of members of the army and navy to be seen, we have pictured here the insignia by which we may know the rank and, to some extent, duties of an individual, soldier or sailor.

Of late there has been a tendency to regard the government with something approaching awe. If this or that is not done, "the government will step in," etc. A feeling that the government is something over which we have no control is growing in some quarters. This is an erroneous idea and one which can best be corrected in the schools which, of course, have been doing a great deal in recent years to make the democratic ideal a workable and valued ideal.

First of all, in any study of democracy the methods by which we are governed should be demonstrated. This can be done with young children as well as with the older boys and girls. After that concept has been established, a conviction the people—all the people without discrimination—can change phases in the government which they dislike or which they feel are not for their best interests should be inculcated. By calm and peaceable elections, the citizens of the United States may change laws and lawmakers.

Then, children should be brought to understand that sometimes it is wise to give up some of our privileges for a time so that a greater good may be accomplished. But always in the background is the knowledge that we may have these privileges for our own again whenever we believe the crisis has

The rank of soldiers is known in the case of enlisted men by the chevrons on their sleeves; commissioned officers wear metal designs pinned on their shoulders. In the navy, noncommissioned officers are known as petty officers. Their insignia is worn on the sleeves. Officers wear gold bands on the sleeves of their blue uniforms or on epaulets.

Besides insignia of rank, shown on this page, every soldier wears the insignia of the branch of the service to which he is attached on the lapel of his uniform. Petty officers of the navy wear the insignia of the branch of that service on their sleeve as a part of their rank distinction.

Two other important branches of the armed forces are the United States Marine Corps and the United States Coast Guard. We have shown the emblem of these organizations on this page also. The function of the Coast Guard is very important in peacetime when its members often perform heroic feats of rescuing distressed ships off the American coasts. The marines serve with distinction as the fighting arm of the navy. They have rightly earned a formidable reputation for their bravery and tenacity.

A word should be added about the women's branches of both the army and navy. These groups, recently formed, will perform necessary functions in the war effort.

OUR MODERN INDUSTRIAL CITY

A UNIT FOR UPPER GRADES

INTRODUCTION: Long ago when men lived in small groups it was possible for the tribal chieftain to settle all the problems. As the groups became larger and small villages grew up, a more complex form of government had to be devised and more men took part. A council form of government was developed in which the leaders of the village had a voice in its government.

When industrial cities began to grow, a new form of government was needed to care for new problems. Most of our great cities are industrial cities. Where did these cities spring up? What was the effect on the rural districts of their rapid growth? How did they attempt to solve the problem of inadequate fire, police, and health protection?

Today great cities find new problems arising to be solved: zoning, labor regulation, crime control, and traffic congestion. Look in your newspaper today; talk to your neighbors; and prepare a list of problems which your city is attempting to solve at the present time. Are these similar to those which cities have always had to contend with? How can the average person aid in solving these problems?

Many of Carl Sandburg's poems are written about the modern industrial city. Read some of these before beginning this unit. (*Chicago Poems* or *Smoke and Steel* contain many excellent poems for reading aloud.)

OUTLINE FOR STUDY

A. Early cities

1. Alexandria
2. Athens
3. Rome
4. Marseilles
5. London
6. Amsterdam

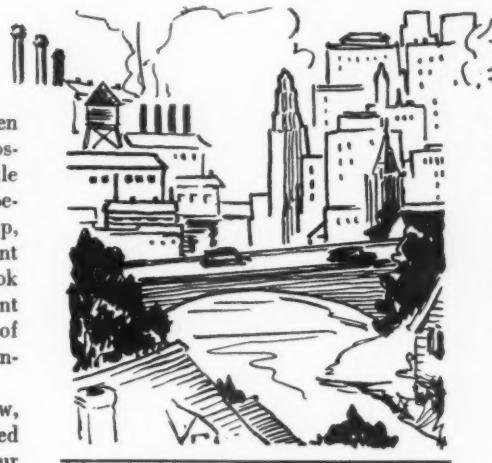
A1. Individual activities

1. Prepare a chart in two columns comparing your city with ancient Athens, in regard to sanitation, education, safety, amusement, etc.
2. Make pictures and sketches of great buildings in ancient and medieval cities.

A2. Research

1. Find out what rules or city regulations were enforced in medieval towns and cities.

(Note: Reading references for this and all other sections of the unit will be found at the end of the article.—Ed.)



by
HELEN M. WALTERMIRE

and Rural Population" by states and draw a graph to illustrate what we mean by urban drift.

2. Using the *World Almanac*, construct a graph showing the number of persons engaged in industry and agriculture between 1920 and 1930.

D. Problems arising from concentration of population

1. Crime
2. Health
3. Traffic
4. Fire hazards
5. Dependence on communications
6. Inadequate housing
7. Unemployment

D1. Individual activities

1. Write a letter to a friend in London explaining social and economic problems in your city, as you see them.

2. Draw a cartoon calling the attention of the public to some problem that interests you.

D2. Class discussion—"With all these social and economic ills, have we really moved forward in the last twenty-five years?"

E. Zoning

1. Business and commercial
2. Industrial
3. Government and administration
4. Educational
5. Recreational
6. Residential

E1. Individual activities

1. Print a zoning ordinance placard that the board might post in a residential section.

E2. Class discussion—"Can billboards be done away with in our residential sections?"

F. Housing

1. Historical beginnings of slums
2. Tenements—1942
3. Some modern remedies

- a. London
- b. Leningrad
- c. New York
- d. Chicago

F1. Individual activities

1. Write a newspaper report of slum clearance in your city.

2. Draw plans for one of the new government-owned housing units.

3. Using your drawing, give a talk to the class explaining this work in detail.

G. City plans

1. William Penn's plan for Philadelphia

- 2. Examples of Edinburg, etc.
- 3. City planning board
 - a. Local transportation facilities
 - b. Location of parks
 - c. New subdivisions, streets, and buildings
 - d. Price and section restrictions
- G1. Individual activities
 - 1. Draw the city plan of Philadelphia (original plan). Compare with city map of Philadelphia today.
 - 2. Make an oral report of the work done by the city planning board in your city.
- H. City government
 - 1. Historical examples
 - a. Free or imperial cities
 - b. Colonial types in Virginia and New England
 - 2. Modern types
 - a. City manager — Cincinnati, Schenectady
 - b. Mayor and city council—city charters, partisan politics
 - c. Commission plan
 - d. European government
 - e. Responsibility of voter in all types
- H1. Individual activities
 - 1. Draw a diagram showing the complex character of city government
 - 2. Make a chart to point out the similarities and differences in the City Manager plan and the Mayor-City Council plan.
- H2. Class discussion — "Why is administering a city government more difficult than a private business?"
- J. Public safety
 - 1. Courts
 - a. City court
 - b. Night court
 - c. Children's court
 - d. Political corruption
 - 2. Police department
 - a. Radio system
 - b. Third degree
 - c. Police efficiency
 - 3. Fire department
 - a. Fire hazards
 - b. City regulations
 - c. Success of fire prevention
- J1. Individual activities
 - 1. Read the story of the Chicago fire and tell the story to the class in your own words.
- J2. Group activity
 - 1. Visit the city or children's court and dramatize a portion of the session for the class.
- K. Education
 - 1. Economic
 - 2. Cultural
 - 3. Civic
 - 4. Administration
 - a. School superintendent
 - b. Board of education
 - 5. Public libraries

- K1. Individual activities
 - 1. Choose a city—London, Buenos Aires, Leningrad, or Stockholm and give the class a two-minute discussion on their school systems.
 - K2. Class discussion—"Just at present civic education is being stressed. What does this seem to indicate?"
 - L. Immediate problems
 - 1. Municipal ownership
 - a. Airports, water supply, lighting, transportation
 - b. In Europe
 - c. In America
 - L1. Individual activities
 - 1. Make a model of a municipal airport. Visit the nearest airport for ideas for your model.
 - 2. Make a sketch of the Ashokan dam. Attach a small map of the course of the aqueduct to New York. Compare this aqueduct with the Roman aqueduct.
 - M. Traffic regulation
 - 1. For safety
 - 2. To speed up the flow
 - a. By tunnels
 - b. Zoning
 - c. Wider streets
 - d. Double decker streets
 - M1. Class discussion — Even if you were familiar with traffic regulations in your own city, why would it be difficult to drive in London?
 - N. Health
 - 1. Board of Health
 - 2. Public Markets
 - 3. Milk inspection
 - 4. Vaccination
 - 5. Smoke menace
 - N1. Individual activities
 - 1. Make a picture map of cities well known as health resorts.
 - 2. Write a short biography of one of the men who have contributed most to the health of the world.
 - O. Recreation
 - 1. Growing leisure
 - 2. Parks
 - 3. Playgrounds
 - 4. Neighborhood centers
 - 5. Municipal golf courses
 - 6. Public concerts
 - 7. Swimming pools
 - O1. Individual activities
 - 1. Collect pictures of the places known as playgrounds throughout the world and mount them to show the class.
 - 2. Imagine you live in London and are planning to spend your vacation hiking. Make detailed plans for your two-week trip.
 - CULMINATING ACTIVITIES**
 - A. Plan and hold an Industrial Cities Fair that you may invite other classes or friends to visit.
 - B. Edit a city newspaper in which you discuss many of the problems studied during the course of this unit.

GENERAL READING REFERENCES

- Part A: Wells, H. G., *Outline of History*, pp. 306-312; Magoffin and Duncalf, *Ancient and Medieval History*, pp. 159-185; Davis, W. S., *A Day in Old Rome* and *A Day in Old Athens*; Hayes and Moon, *Ancient and Medieval History*, pp. 540-551.
- Part B: Evans, *Town Improvement*, Chapt. 1; Staples and York, *Factors in Economic Geography*, Chapt. 6; Huntington and Williams and Van Valkenburg, *Economic and Social Geography*, p. 241; Whitbeck and Finch, *Economic Geography*, Chapt. 23; Blanchard and Visher, *Economic Geography of Europe*, p. 194.
- Part C: Gillin and Dittmer and Colbert, *Social Problems*, Chapt. 10; Thompson, *Population Problems*, p. 331; *Economic and Social Geography* (see above), p. 156, also map on p. 310; Renter, *Population Problems*, Chapt. 13, *Economic Geography of Europe* (see above), Chapt. 7.
- Part D: Chase, Stuart, *Men and Machines*, p. 298; *Social Problems* (see above), pp. 155-183, *Town Improvement* (see above), Chapt. 11; Feller, Arthur, *The Russian Experiment*, p. 22; Barrows, E. M., "What's Wrong With Our Cities?" *Survey Graphic*, 22: 560-1-N'33.
- Part E: Nelson, Lewis, *The Planning of the Modern City*, Chaps. 9-14; *Town Improvement* (see above), Chapt. 2; Munro, *Municipal Administration*, Chapt. 18; Maxwell, *The Soviet State*, Chapt. 5.
- Part F: Tickner, F. W., *Social and Industrial History of England*, p. 616; Lynd, R. S., *Middletown*, Chapt. 9; *Social Problems* (see above), p. 229; *Municipal Administration* (see above), Chapt. 38.
- Part G: *Municipal Administration* (see above), Chapt. 17; *Town Improvement* (see above), Chapt. 3; Maxey, *Urban Democracy*, Chapt. 22; Ridley, *How Cities Can Cut Costs*, Chapt. 12; Wright, *Selected Readings in Municipal Problems*, Chapt. 26.
- Part H: Elson, *History of the United States*, pp. 104-105; Robinson, *History of Western Europe*, pp. 384-385; Taft, Chas., *The Cincinnati Experiment*, "City Management"; Conkling, *City Government in the United States*, chart p. 1; *Municipal Administration* (see above), pp. 6-8; Macdonald, *American City Government*, Chapt. 2.
- Part I: Griffith, *Current Municipal Problems*, pp. 225-230; *City Government in the United States* (see above), Chaps. 24-26; *Readings in Municipal Government* (see above), Chapt. 8; *How Cities Can Cut Costs* (see above), pp. 26-29; "25 Field Men to Help Cities Solve Their Emergency Problems," *American City*, 48: 45 N '33.
- Part K: *Readings in Municipal Government* (see above) Chapt. 8; *Current Municipal Problems* (see above), p. 230; *Town Improvement* (see above), Chapt. 8; *Municipal Government* (see above), Chapt. 33; Lindsay, *Problems in School Administration*, Chapt. 12.
- Part L: Munro, *Municipal Ownership*, Chapt. 46; *Readings in Municipal Government* (see above), p. 464 ff. (debate); *American City Government* (see above), Chapt. 30.
- Part M: *Municipal Government* (see above), Chapt. 25; *American City Government* (see above), Chapt. 24.
- Part N: *Middletown* (see above), Chapt. 25; *Readings in Municipal Government* (see above), Chapt. 25.
- Part O: *Town Improvement* (see above), Chaps. 7 and 9; *Social and Industrial History of England* (see above), Chapt. 29; *Municipal Administration* (see above), Chapt. 40.

LEATHER THONG

BOOK COVER

This wooden book cover may be made with two pieces of plywood cut to the desired size. The front cover is sawed about one inch from the left edge. Holes are bored at regular spaces on both the small and large pieces. The back cover has only two holes corresponding to the first and the last on the small piece of the front cover. Lace together as shown with a leather thong.

Make a design for the cover and paste it on the front. A kite-stick frame of lightweight wood should be placed around the design. Paste letters cut from colored papers for the title. Shellac the finished book.

Any design in keeping with the study of our modern industrial city will make an excellent subject for the cover.

BACK COVER

FRONT COVER

OUR MODERN INDUSTRIAL CITY

DESIGN



COLORED PAPERS

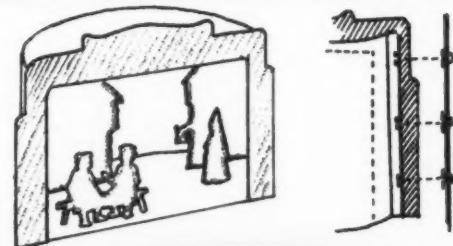
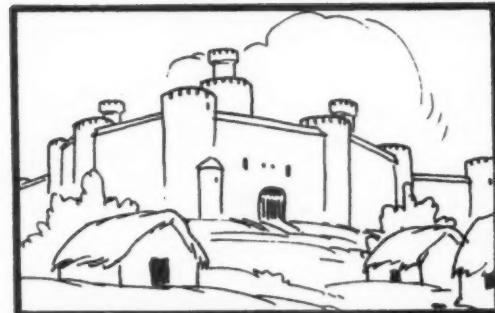
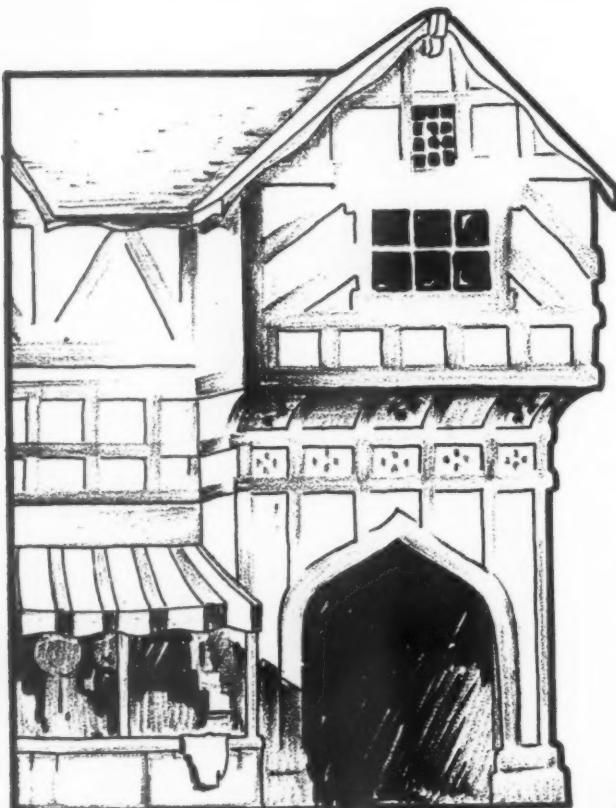


KITE-STICK FRAME



HOW THONG IS STRUNG



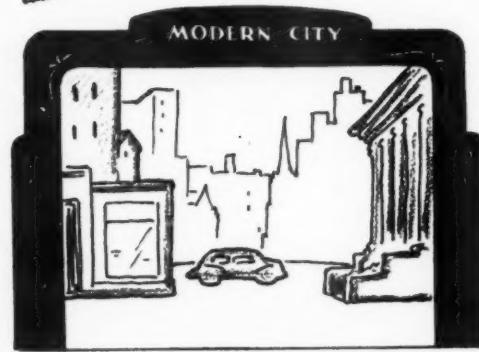


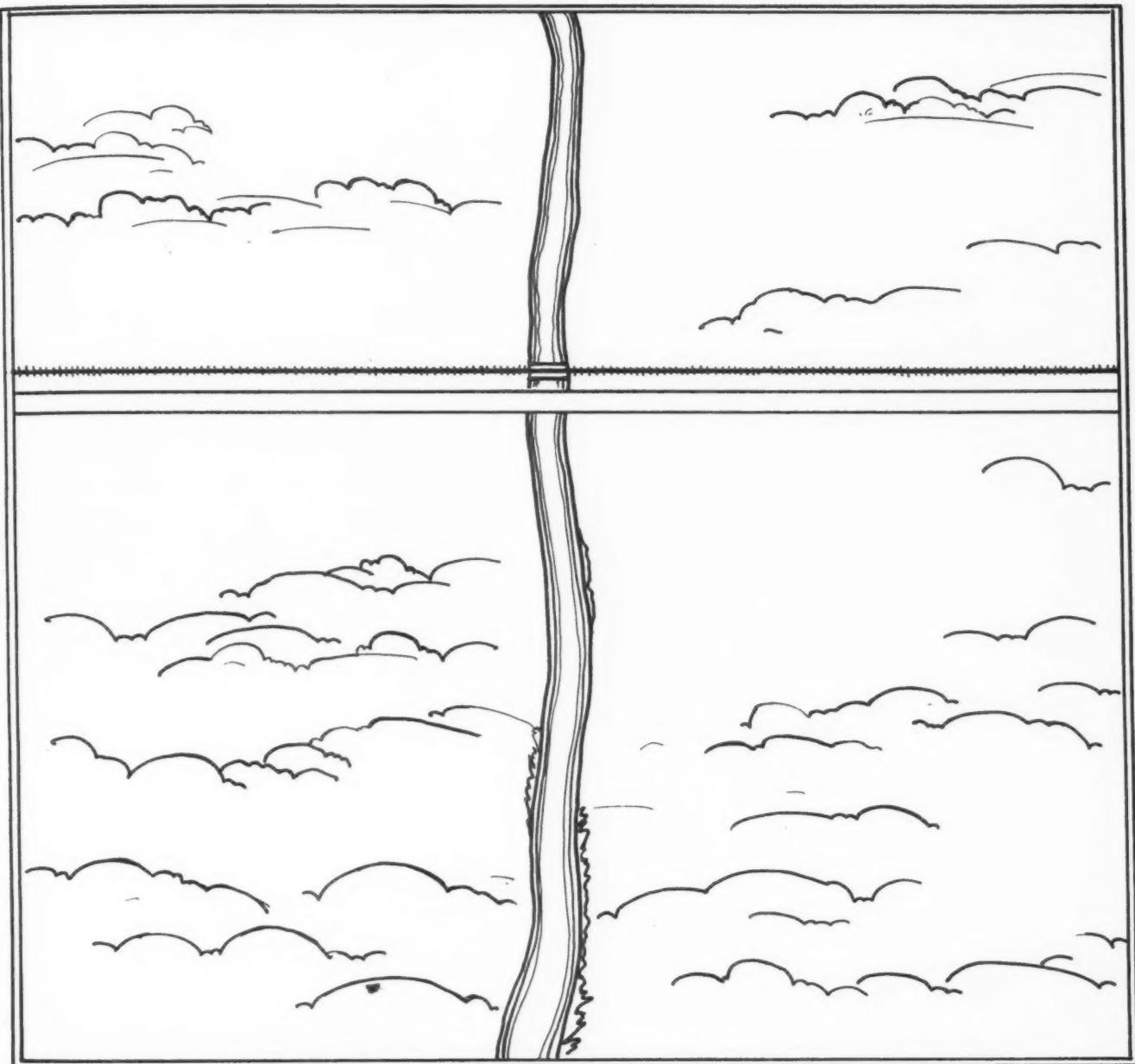
DIORAMA

In order to show clearly the difference between the modern city and the medieval town, make dioramas of the two. We have shown here suggestions for the medieval diorama. The background is that of a castle. Note the small picture of how it should be curved after coloring.

Draw the other pieces on heavy cardboard, mount, and place before the background. Make a decorative front panel as noted in the small sketches.

A diorama of a modern city may be made in the same way.





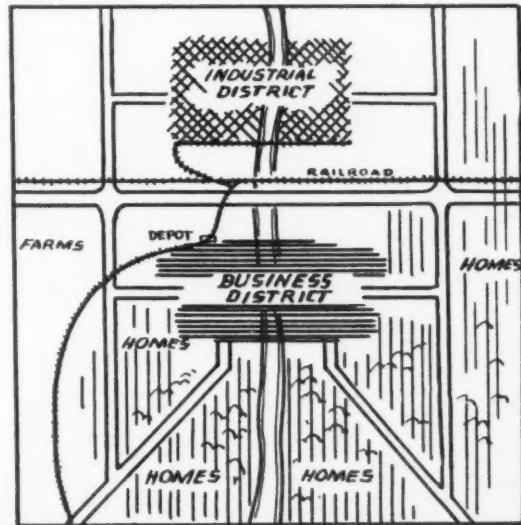
PLAN YOUR CITY

Almost all of this page has been used to give you a diagram of a site for a modern industrial city. Already there are a railroad, a highway, and a river there to provide necessary communications with other places and to bring raw materials and send finished products from the city-to-be. There are a few rolling hills which may make attractive locations for homes of the people working in this industrial city-to-be. More railroads and highways may be added if and when they become necessary.

The problem is for you to sketch this site on a large piece of paper and then make your own city using the things learned in the unit as the basis for what your city should be and have.

The small picture at the right shows how we think a city might be built on the site selected. You will note that our industrial district is far removed from the residential sections. Do not use our plan. Think of better ways to plan your city. Ours is only a suggestion.

Perhaps you will want more highways. (Note: We have only indicated the highways on our map at the right. Residential and business streets have not been included.) Or, you may want more railroads. Add these but keep in mind the things you have learned.



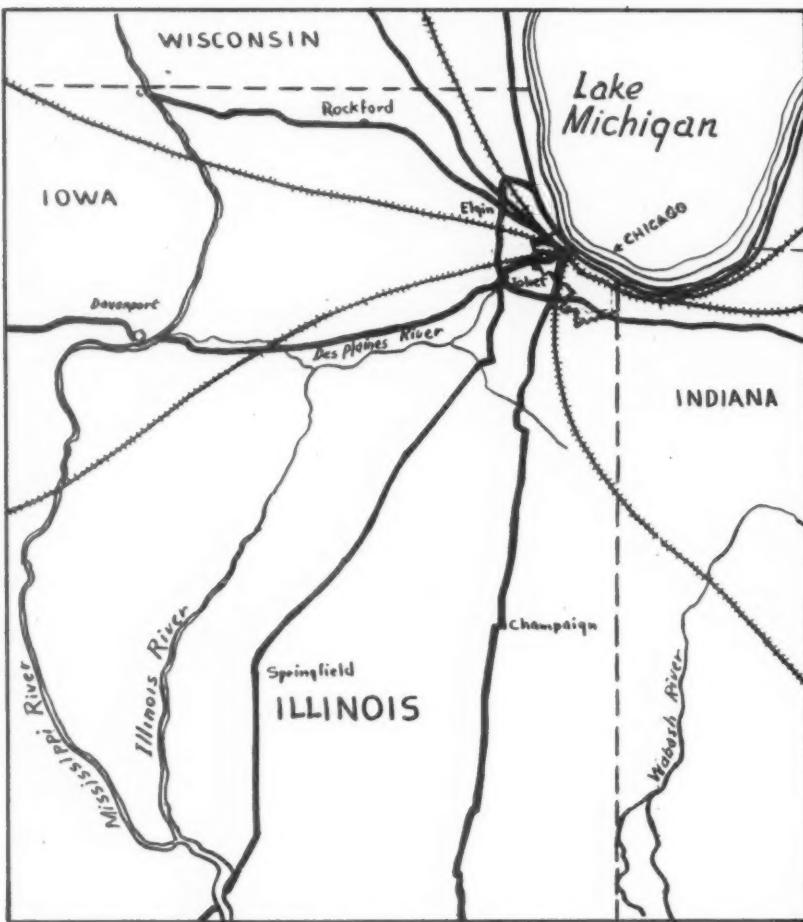
TRANSPARENT PICTURE MAP

We have learned that geography plays a great part in the location of cities. The presence of good means of communication is important, too. Here is a project which will show you very graphically that those things are true.

On a very large piece of paper—newsprint or butcher paper—draw a map just like the one at the left, only seven times larger. The easiest way to do this is to divide the map at the left into one-inch squares. Mark the large piece of paper with seven-inch squares. On the large squares draw what appears in the corresponding small squares.

After the large map is completed, draw a map of Chicago, the same size as the one at the bottom, onto a piece of transparent paper. Place this map over the first map and you will see just how the highways, canals, trains, and lake influence the planning and growth of the city of Chicago.

This same plan may be carried out with any other industrial city. Groups of cities which are close together also may be used. Here are a few additional suggestions: Pittsburgh, New York, Los Angeles, Kansas City, Detroit, etc.



MAP OF ILLINOIS

DRAWING OF ILLINOIS MAP



CHICAGO MAP
SCALED TO
SIZE OF ILLINOIS MAP
AND DRAWN ON
TRANSPARENT
SHEET



CHICAGO MAP
PLACED OVER ILLINOIS MAP
FOR COMPLETE VIEW

Farms



MAP OF
CHICAGO AREA

Special Occasions

FIRST DAY IN SCHOOL

by
YVONNE Kline

One of the most important days in a child's life is his first day in school. He should have fond memories of the occasion. If the child's parents and friends have given the school the right build-up, it will be so much easier for the child to adjust himself. The child who has the opportunity to play with little children before going to school will have a much easier time than the child surrounded by adults only.

The first day of school is a day of hustle and bustle in every kindergarten. Adults are busy filling out the enrollment and general information slips. The new children are clinging to their mothers while those who will pass into the first grade are sitting with the other children.

No one is crying. Maybe the sunshine which is so bright outside is playing hide and seek with the children.

"The sun is playing hide and seek.
It finds the queerest places;
It hides in little children's eyes
And lights their happy faces."

Children love this little poem about the sunshine. Their faces light up when they hear it.

After the enrollment, the children go home with their mothers. This is the most satisfactory arrangement if you have a large group.

Then comes the first—really the first—day of school. This should be planned so the child will learn something he can relate at home. He will feel the time well spent if he can take something home. It may be a simple finger play, a song, a story, or a rhythm—not necessarily handwork.

If a child is inclined to talk, let him get up in front of the group, tell his

(Continued from page 12)
is the first of a series of articles built around the theme of "Special Occasions." Altmann's success as a teacher and writer derives principally from her imagination in planning interesting and constructive learning situations for even the smallest children. All of the ideas set forth in this and subsequent articles have been used in Miss Altmann's classroom with great success.

From the first day of school, these articles will take us through the fall and winter holidays to activities which fill in the mid-year gap and into spring and Easter and Mother's Day and the end of school. Those of our readers who used Miss Altmann's suggestions last year will be pleased to learn that we have an equally fine group of projects planned to accompany these articles each month.—Ed.)

name and something about himself. The teacher may begin the conversation by saying, "My name is Miss Blank. I'm to be your teacher. I'm glad to see so many smiling faces. Now perhaps you would like to come up and tell us your name and something about yourself."

than being controlled by them. No life is dull or useless as long as one creates beauty.

So, in the period once termed the art hour, why not install a creative hour, based of course upon art fundamentals and principles but broader in scope and pliant enough to admit the use of more materials than paper, pencil, paste, and paint.

The material for the creative hour may be as simple or as elaborate as the school can afford. There is an advantage in letting the children make as many of their tools as they can, for in so doing they gain an independence and self sufficiency that carries over into adult life as a valuable asset. If the equipment of the school is scant,

If a child does not want to enter into the play and activity, let him watch. Remember, it is his first day in school. How many of us still feel timid on our first day in a new job though we should have passed that stage long ago?

The following is a list of books which kindergarten teachers will find helpful. Golden, Emma Bauer, *Kindergarten Curriculum*, Morgan Dillon & Co., Chicago.

Johnson and Scott (editors), *Anthology of Children's Literature*, Houghton Mifflin Co., Boston. *Childcraft*, Quarrie Corp., Chicago. *Book Trails*, Child Development Foundation, Chicago.

Modern Wonder Books, American Education Press, Columbus. (These inexpensive books cover three categories: science, social studies, and stories. The first 25 of the series are well adapted for kindergarten use and may subsequently be used as supplementary reading in the first grade.)

Bartrug, *Mother Goose Health Rhymes* and *Mother Goose Safety Rhymes*, Albert Whitman & Co., Chicago.

Nelson, M. J., *Fun With Music*, Albert Whitman & Co., Chicago. Friskey, Margaret, *Surprise on Wheels*, Albert Whitman & Co., Chicago (reading readiness).

Proudfoot and Whitehead, *The Sewing Box Family* and *The Pantry Family*, David McKay Co., Philadelphia.

Freeman and Smith, *Chips and Little Chips*, Albert Whitman & Co., Chicago (action provoking).

Friskey, Margaret, *Wings Over the Woodshed*, Albert Whitman & Co., Chicago (reading readiness).

a table in one corner of the room with shelves above it and drawers for storing material beneath may serve as a beginning, or if you are very enthusiastic about starting, creative work may be done while you assemble your unit for storing and space for special work.

Drawing, sketching, clay modeling, and sewing cards are widely used. If funds are scarce, butcher paper can be used for sketch books, clay may be made from native clay in some localities by mixing it with laundry starch or powdered glue, and designs on sewing cards may be made rather than bought. Wood carving, soap carving, rug making, and other related crafts may be carried out in the creative hour with much success.

THE CREATIVE HOUR IN THE SCHOOLROOM

by
MARY NEELY CAPPES

Every life has enough material in it to make it rich and interesting and beautiful. Sometimes one needs aid to discover the material at his fingertips from which he may re-create his environment and find the opportunity for making a worth-while contribution to life.

To me, no task of the teacher is greater than that of helping the child to learn to live creatively. The child with the creative mind is the youth too busy to harbor criminal thoughts, the adult who controls his circumstances rather

NASTURTIUM...

Boys and girls may like to perform a kind of experiment with nasturtium seeds. In the fall season many nasturtium seeds are available. Plant a few of these in a small flower pot filled with good earth. Place it in a sunny spot. Nasturtiums like lots of sunshine. When the plants have begun to sprout (come up through the ground), pull all the shoots but the biggest and best one. Then it will have plenty of room to grow. Make a note of the date it first came through the ground and sketch a picture of the way the tiny plant looked. After that, look at the plant every day and draw a picture of it. Nasturtium plants grow very fast and by watching them each day a complete picture of the development of the plant may be made.

pickles to give them more flavor.

The pictures below these lines show the steps in the growth of the nasturtium plant from the time the stem and first leaves push through the ground until the plant is well on its way toward healthy growth. The first picture shows the stem coming out of the ground, not standing straight, but curved. Next, the stem straightens and the leaves may be seen. The third picture and the fourth show the leaves slowly opening. The fifth picture shows a view of the next leaf coming from between the first two.

Two leaves appear at first but later only one leaf comes at one time. Finally the buds and flowers develop. A picture of nasturtium flowers is given on the opposite page.

The nasturtium family comes from South America but we are so used to seeing the brightly colored flowers in our gardens that we sometimes think the plants started in North America. The name botanists (men who study plants) give to the members of the nasturtium family is *Tropaeolaceae*.

There are two main kinds of nasturtiums, the climbing ones and the dwarf plants. The dwarf nasturtiums are the ones that usually grow in our gardens.

Nasturtiums may be yellow, red, or orange in color. Sometimes a flower will be red and orange or yellow and orange.

People also like to use the flowers and leaves of the nasturtium plant to make salads and the green seed pods may be added to



DANDELION...

A great many people think of the dandelion as a weed. There are, however, a good many uses for this plant which appears in lawns and meadows each summer. The roots may be used for medicine; in Oregon people grow dandelions for this purpose. The leaves are eaten in salads. Finally, the seeds may be used to make dyes and colors.

The name by which we know this plant is a French phrase which means lion's tooth. A quick look at the leaves of the dandelion will show us that it is well called for the leaves have many pointed sections. However, the botanists name it *Taraxacum officinale*.

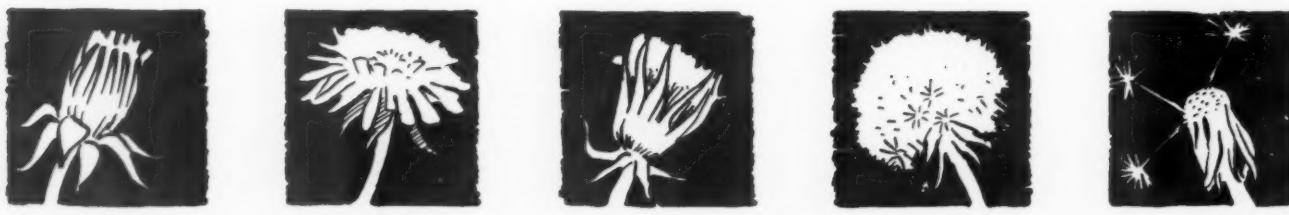
Again we must admit that the dandelion is not a native of North America. Its true home

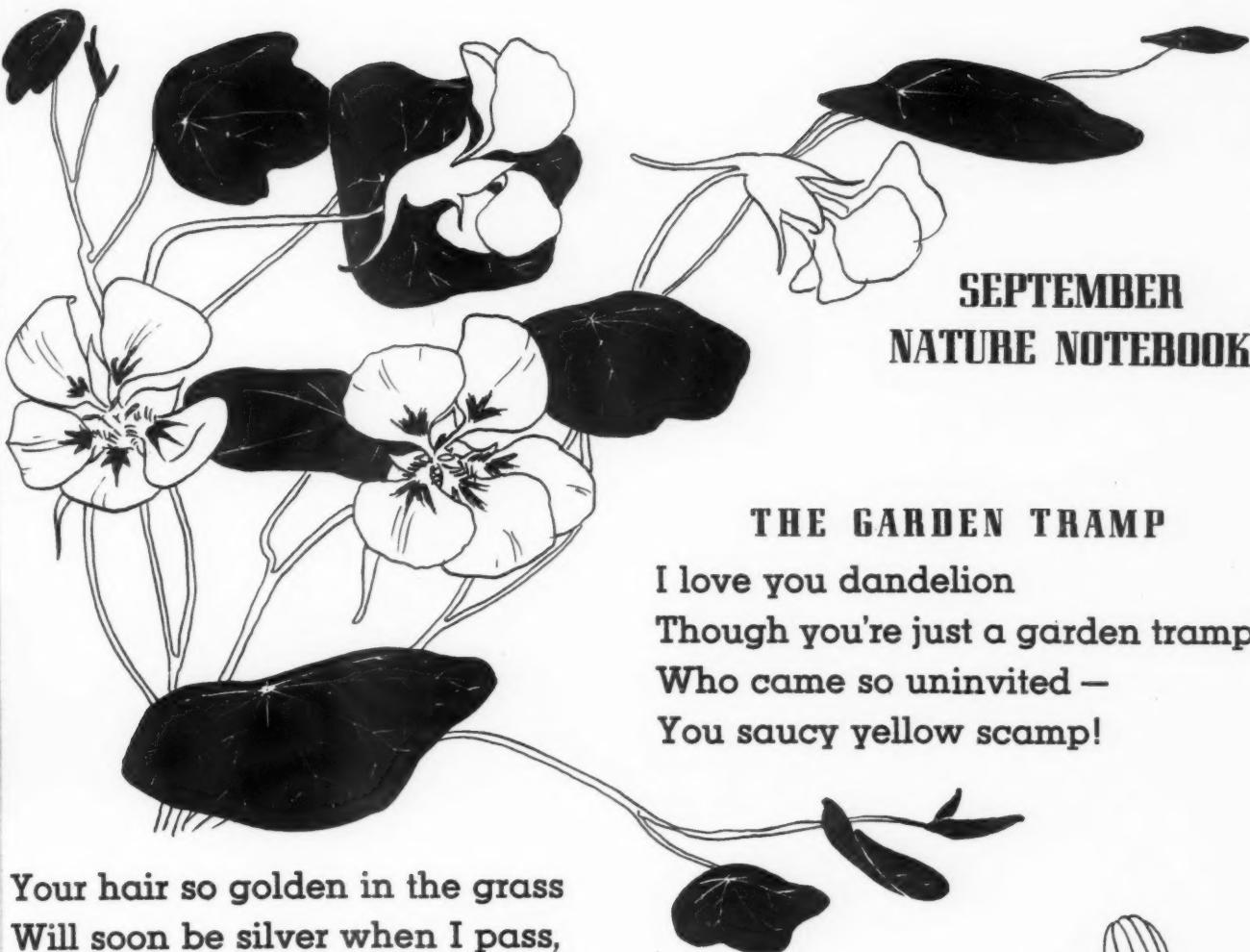
is in Asia and Europe. However, they grow in America from southern Canada to the southern portions of the United States.

Gardeners do not like dandelions to be in their flower beds and lawns. They try many ways to be rid of them. It does no good to cut off the tops of the dandelion for then the plant spreads more. Digging out the roots is not always successful because they may extend as much as three feet into the earth and a new plant will spring from the part of the root left in the ground. If a bit of salt or a drop of kerosene is applied to the root remaining below the surface, the dandelion has less chance to reappear.

At the bottom of the page you will see some

pictures of a dandelion flower. The first of these shows the bud about ready to open. The little green sections are bending away to give the yellow flower its moment of glory. In the second picture, the flower is in full bloom. The third picture shows the little green petals (called bracts) again becoming straight to hold the flower while the seeds form. When the seeds are ripe, the bracts again bend away as you can see in picture four. Finally the seeds are borne away by the wind until only three are left in the last picture. The seeds of the dandelion are at the end of the slender stem. Their little parachutes are the gray, feathery tops which you can see in picture five.





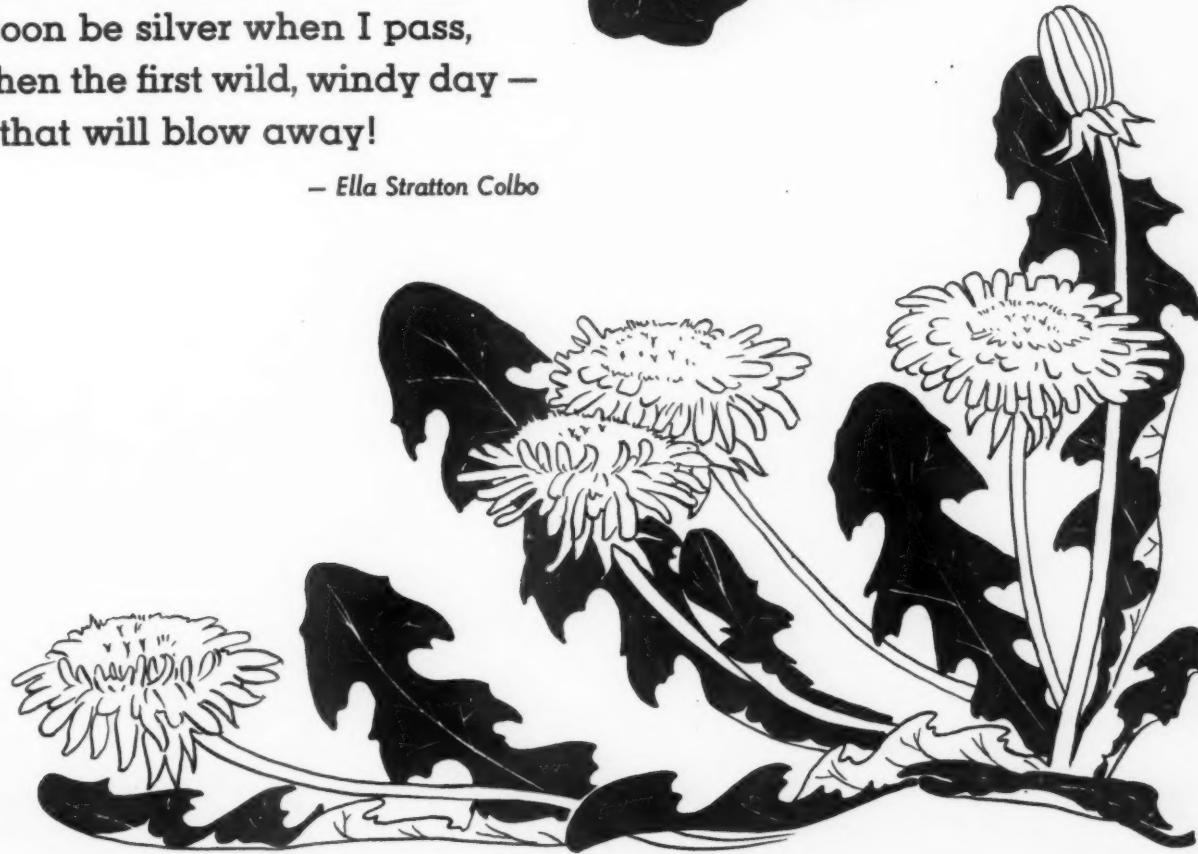
SEPTEMBER NATURE NOTEBOOK

THE GARDEN TRAMP

I love you dandelion
Though you're just a garden tramp
Who came so uninvited —
You saucy yellow scamp!

Your hair so golden in the grass
Will soon be silver when I pass,
And then the first wild, windy day —
Even that will blow away!

— Ella Stratton Colbo



With everyone keenly interested in the progress of America's war effort, all eyes are turned toward Washington, the nation's capital. It is from this hub of political and military activity that much news which every citizen eagerly awaits originates or is released. It is only a natural outcome, therefore, that there should be a sufficient motivation for a unit on Washington and the District of Columbia. Boys and girls are as alert as adults to developments on the military and economic scenes and this interest may be directed toward a study of the city and its surrounding territory from which come decisions of such nation-wide and world-wide importance.

The site of the city of Washington was chosen by George Washington who had been given authority by Congress to do so. However, since by a political compromise the "Federal City" (as it was then called) was to be located more in the South than in the North, Washington did not have much choice in the matter.

The architect chosen to make plans for the new capital city was Pierre Charles L'Enfant. He laid out the city on such a large scale for the time that people scoffed at his ambitious plans. However, modern architects and city planners praise his foresight and wish that he had designed an even larger city.

The District of Columbia in which the capital is located comprises 69½ square miles of land ceded by the state of Maryland to the federal government. Of this, the city of Washington proper has only about 14 square miles of area. The remainder of the district contains Washington suburbs, farms, and estates. However, the government of the entire district is that of the city of Washington.

Many plans of government were tried before a workable one was found for the District of Columbia. At present, Congress governs the district through a committee and delegates some of its administrative powers to a commission of three persons: two civilians and one army officer of the engineers corps.

The most important business in the District of Columbia is that of government and, in the course of this unit the various divisions of executive, legislative, and judicial branches will be introduced to the class through the map study of the district. This map study will include location of various buildings in the city. The natural outcome of this unit will be a desire to study more about the departments of our government, a greater interest in civic affairs, an increased patriotism, and a realization of the duties of citizenship.

We Look to WASHINGTON

A UNIT ON DISTRICT OF COLUMBIA AND WASHINGTON

A unit such as this may be integrated with the theme of citizenship and democracy, two important ideas at the present time.

OUTLINE FOR STUDY

I. History of District of Columbia

A. 1790 Washington empowered to pick out site.

1. Rivalry between North and South

2. Compromise of Jefferson and Hamilton—South wins site of capital

3. Commissioners acting with Washington select Pierre L'Enfant to lay out city

4. Washington laid cornerstone of capitol

B. Extent

1. 69½ square miles ceded by Maryland

2. 30½ square miles ceded by Virginia (Virginia later was given back her territory)

3. City of Washington is 14 square miles in area

C. Geography

1. On bank of Potomac across that river from Virginia

2. Other rivers—Anacostia River, Rock Creek

3. Formerly was swampy

4. The only city located in the district when taken over by the federal government was Georgetown.

II. Plan of city of Washington

A. Center of city is Capitol building.

B. Lines drawn east and west and north and south through the building divide the city into NE, NW, SE, and SW sections.

C. Diagonal streets radiating from the Capitol bear the names of the states, Pennsylvania Avenue, New Jersey Avenue, Maryland Avenue, etc.

D. Streets running east and west have letters of the alphabet.

E. Streets running north and south have numbers.

III. Principal buildings

A. Government buildings

1. Capitol

2. Executive Mansion (White House)

3. Buildings housing the departments of the government—state, treasury, commerce, justice, post office,

agriculture, etc.

4. Library of Congress

5. Government Printing Office

6. U. S. Patent Office

B. Army and Navy buildings and fields

1. Navy Yard

2. Bolling Field (army air field)

3. Army War College

4. Marine barracks

C. Monuments

1. Washington Monument

2. Lincoln Memorial

3. Arlington National Cemetery (in Virginia, across the Potomac from Washington)

D. Other buildings of importance

1. Smithsonian Institution

2. American Red Cross Headquarters

3. Pan-American Union Building

4. Folger Shakespeare Library

5. Ford's Theatre (now a Lincoln Museum)

6. Georgetown, George Washington, and Howard universities

7. National Art Gallery

(Note: There are many other parks, botanical gardens, etc., in the city of Washington. We have noted some of them on our map.—Ed.)

CORRELATING ACTIVITIES

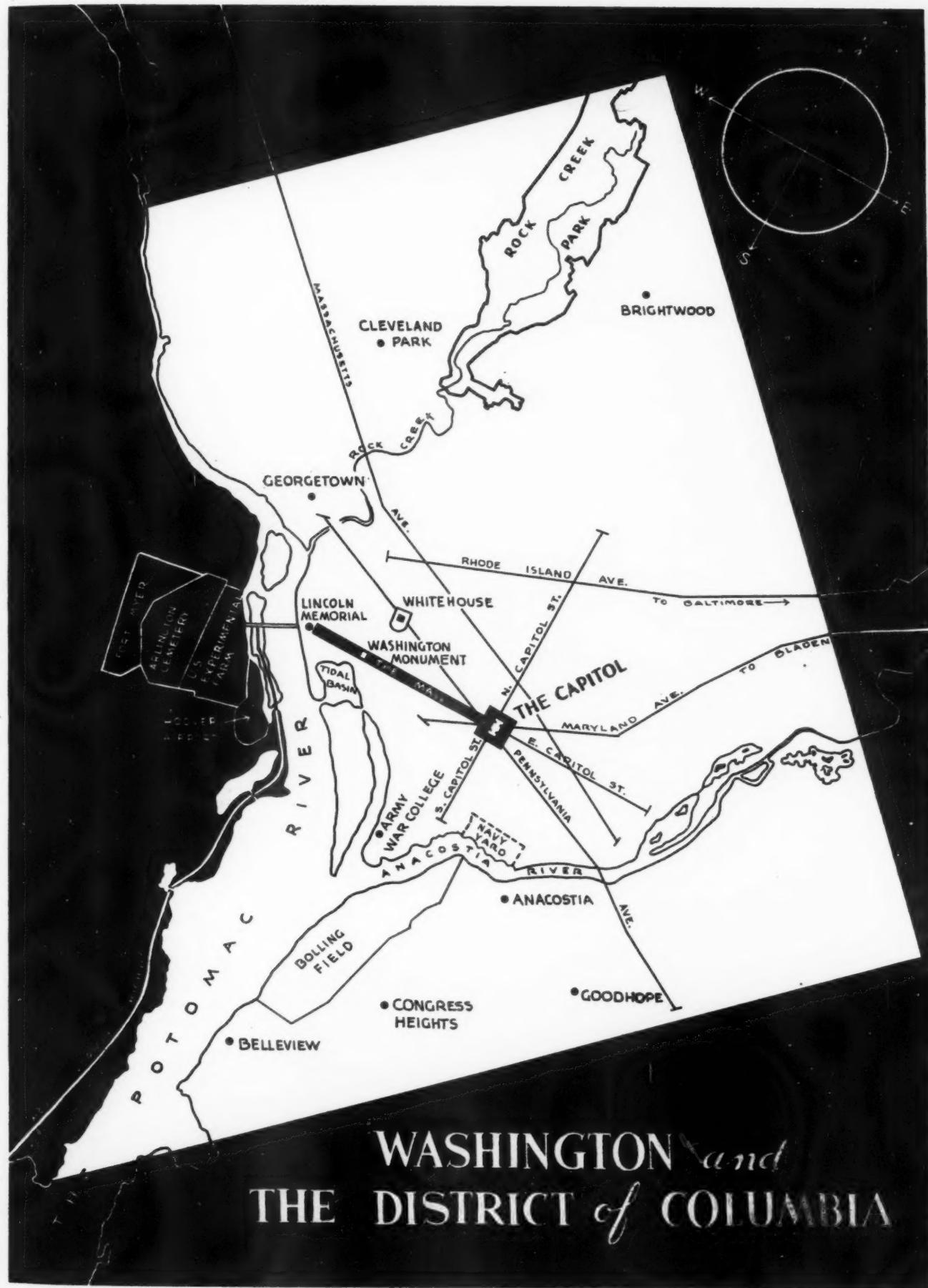
LANGUAGE: Write letters to railroad companies, government printing office, and so on, asking for material for the study of Washington. Make a notebook containing brief descriptions of the buildings in Washington and their uses.

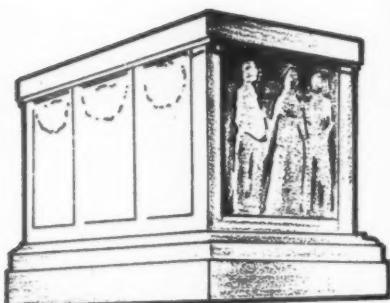
HISTORY: Learn about the famous men who have occupied places of importance in Washington. Learn about some of the famous events which have taken place in the White House (Dolly Madison's saving of important documents in 1812).

CIVICS: Learn something about the functions of government which are carried on in the more important government buildings. (Note: Even though L'Enfant thought he had laid out the city to allow for a hundred year's growth, it has now become necessary to remove some of the government offices to other cities.)

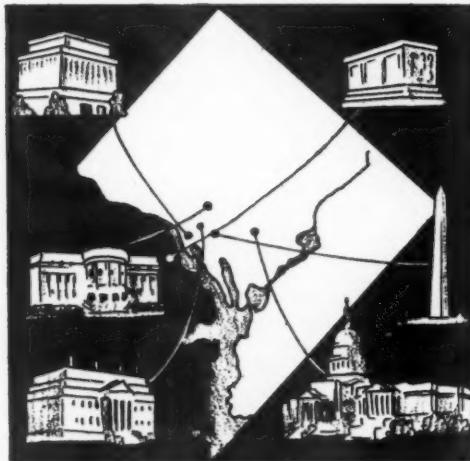
ART: Make a large map of Washington and the District of Columbia. Model clay figures of the buildings and place them in their proper locations. Or, place the models at the side of the map and run ribbons to their correct locations. The buildings may also be made of heavy cardboard and mounted on easels.

Make sketches of Washington scenes for the notebook. Collect pictures of Washington and place them with sketches in the notebook.

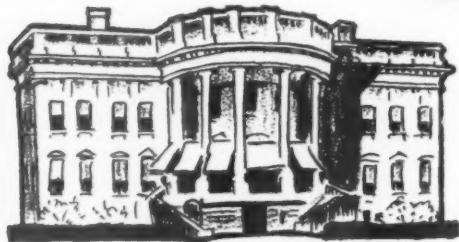




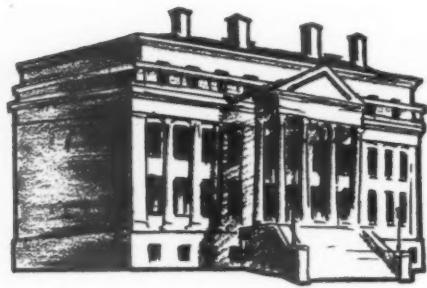
UNKNOWN SOLDIER'S
TOMB



LINCOLN MEMORIAL



WHITE HOUSE

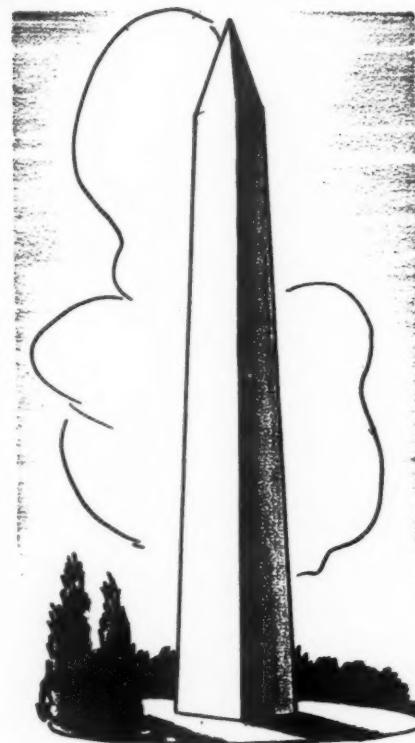


RED CROSS
BUILDING

MAP PROJECT

Make a large map of the District of Columbia. Place it on a table. Use clay to model some of the buildings and monuments to be found in the district. We have given a few suggestions. Put these in their proper place on the map, if that is big enough. If not, arrange the models around the map and attach ribbons from them to their proper locations. See the small drawings on this page.

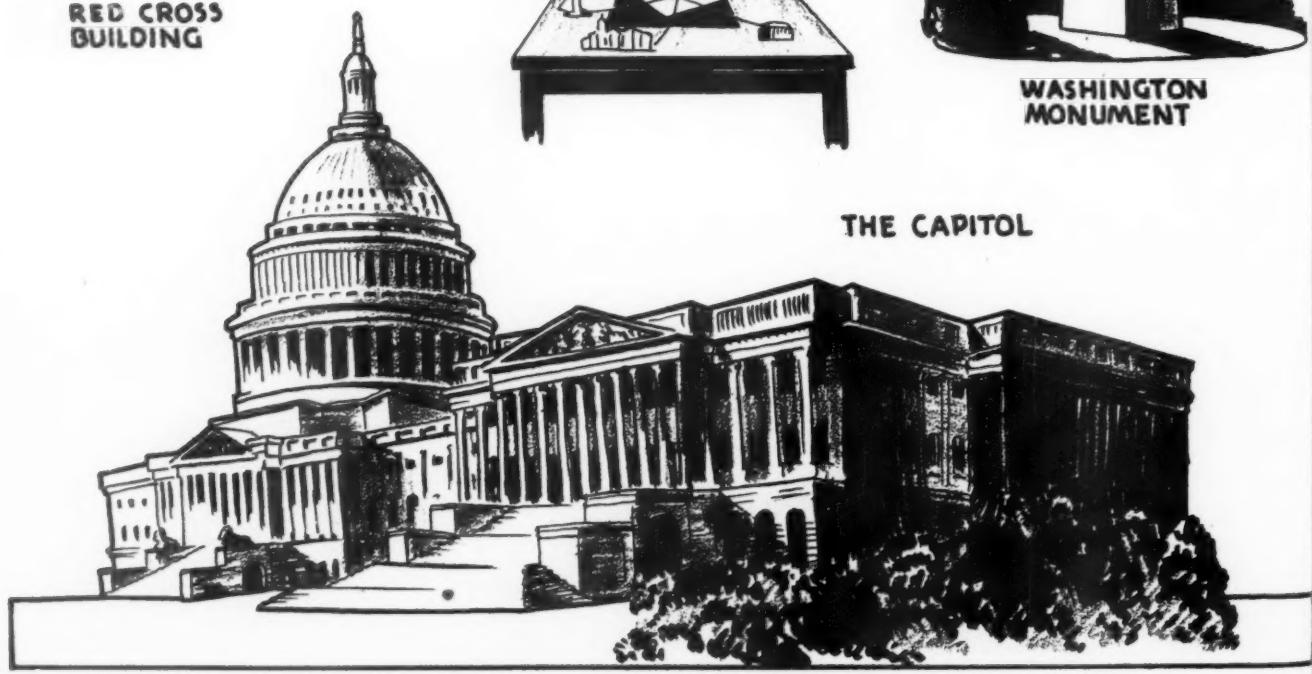
Sketches of buildings and other things may be made on heavy paper and mounted on easels to stand erect, also. Attach ribbons as told in the first paragraph.



WASHINGTON
MONUMENT



THE CAPITOL



Maintaining national morale through participation in music has been advocated by psychologists everywhere. However, teachers of music have an additional responsibility. Not only must they help to maintain morale; they should try to foster it through the musical education which they direct.

We who enjoy music know how it may soothe or inspire us or release our emotions. But do we know what music produces each reaction? If not, we should analyze our own responses before we attempt to guide other persons. If one's own judgment is not dependable, one should rely upon the experience and knowledge of more highly trained people who have written much in this field. With this information obtained, one is ready to provide music for the mood desired and is able to teach others how to select music for their individual needs.

Let us consider first the music to be taught in the classroom. This year, as never before, we strive for national solidarity. American music, characteristic of various sections of our land, may well foster appreciation of all regions. The quaint songs of the Kentucky mountains, the exquisite Negro spirituals, the rollicking cowboy ballads, the various state and college songs offer interesting introductions to Americans. The songs thus learned can make an interesting and informative Patron Day program, a unit which might be presented under the title: Parade of the States.

Again, there are many national songs which should be sung frequently—"Hail Columbia," "America the Beautiful," and others with a similar patriotic appeal. Even small children can learn to identify such songs and realize that they speak of the beauty of our country.

In addition, it might be well to stress happy songs; songs of hope and cheer, songs of understandable harmonies and recognizable form; songs that soothe rather than excite; songs that arouse one's courage and ambition. The favorite songs of this type might well be learned as well as some nonsense rounds or simple action songs. These songs will provide entertainment and relaxation during periods of confinement in an air-raid shelter.

Young children learn many folk songs. At this time emphasis may be placed upon songs with simple actions requiring little space. The elaborate folk dances that demand piano accompaniment need not be dropped, but the singing games should be of greater variety and number. Intermediate grades also enjoy such games and dances. Junior-high groups, whose



LET MUSIC SWELL THE BREEZE

by

LOUISE B. W. WOEPPEL

Supervisor of Music, Ralston, Nebraska



physical-education work does not include such activities, will enjoy learning the more difficult dances and comparing the types characteristic of our allies. Incidentally, if these older children act as monitors or patrolmen during air raid drills, they should learn or review the simpler games which the smaller children know. In this way the leaders can direct activities in their groups.

Our "Listening Hour" music should be chosen with equal care. It is common knowledge that soldiers march better, with less fatigue and greater mileage, to the accompaniment of music. Although mechanized warfare has lessened the need for long marches, military bands are still in demand. They provide cheer, stimulate energy, promote a change of thought. Their purpose is not so much to entertain as to strengthen. Why not make use of this fact in school life?

Start a strenuous day with a stirring march. The children will approach a difficult task with more confidence. If the day is dreary, or everyone appears depressed, change the mood with a record played by a military band. As an introduction to young children, it is enough to say, "We are going to hear a march. It is a piece that will make all of us feel happier." Intermediate classes usually like to know the name of the march and its composer. They also enjoy thinking of words to describe the music. Junior-high students are more interested in anecdotes about the composer, the story of his life, and the type of compositions he usually wrote.

When one is weary, nervous, or sad, a soothing composition with bland harmonies and even rhythm will do much to relax one's body and revive one's spirits. Young children of a nervous temperament, like similar adults, do not feel fatigue or the need of rest. To make a rest period valuable, precede

it with a dreamy composition. Tell the primary children, "Heads down on your desks and eyes closed. I am going to play a sleepy-time tune. If we are very still perhaps the sand man will visit us and drop some dream pictures in our pockets."

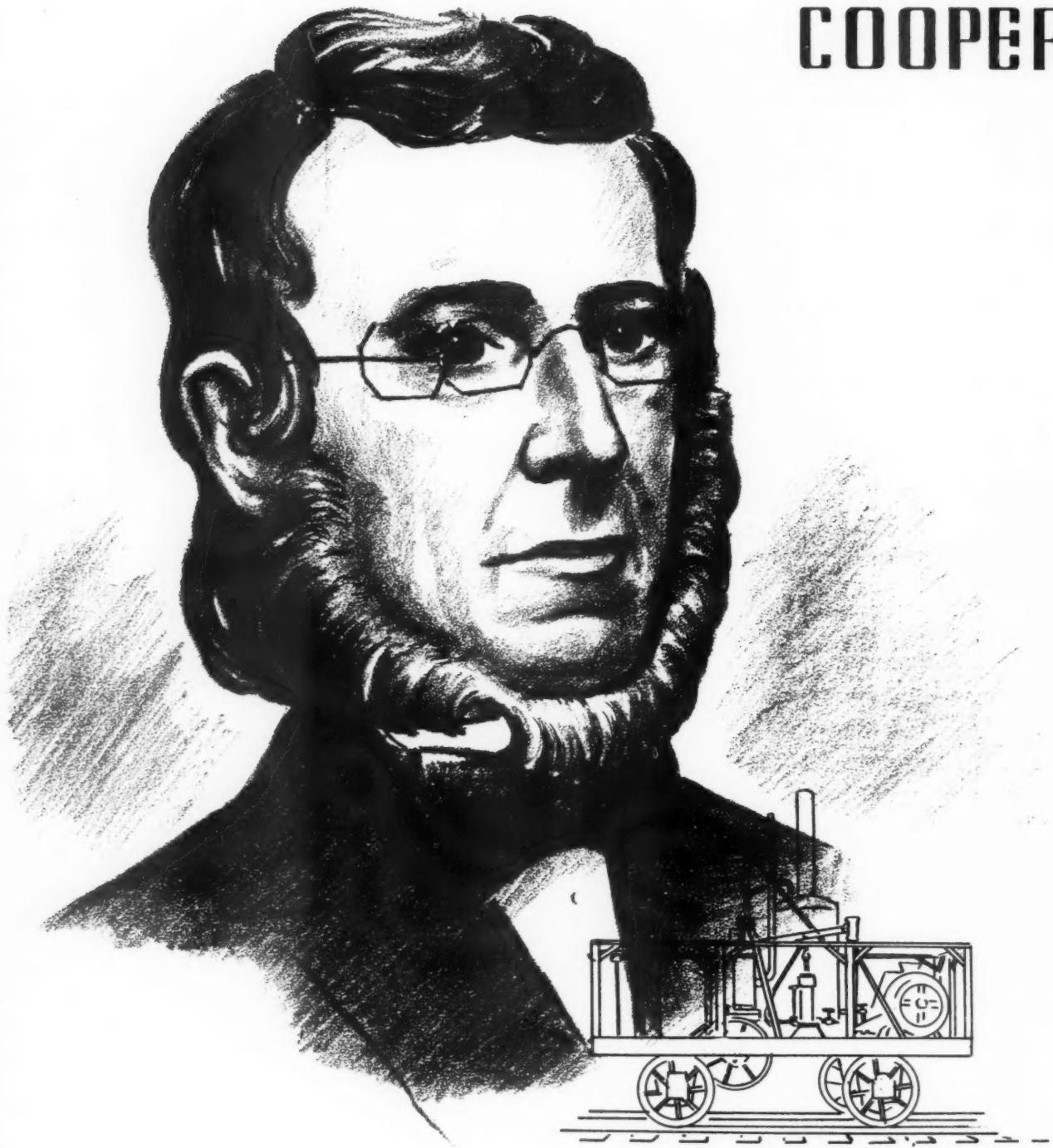
Older children might be approached thus: "You recall we listened to a march the other morning to help us get to work. Now we need a few minutes of rest before we tackle our next job. Here is a composition that ought to make you feel the way you do when you swing out on the porch on summer afternoons or perhaps sit as contented as a cat in front of a fire." Before putting on the record, the teacher might add, "You may want to hear something restful again so I'll write the name of the piece and its composer on the board. If you like the number, try to remember its name." Suitable numbers of this type include much of the world's most beautiful music: "Meditation" from *Thais*, "Bercusee" from *Jocelyn*, "Ave Maria" either by Bach or by Schubert, "The Swan" by Saint-Saens, "Nocturnes" by Chopin, etc.

In everyone's life there are days in which the weather and one's activities seem drab and colorless. To offset depression, seek refuge in gay music with a lively rhythm. The music of old Vienna is very suitable: dances by Strauss (Johann), songs or instrumental numbers by Franz Lehár, Fritz Kreisler's charming compositions, and other music of this type will create a similar mood. Again, it is possible to give information about the music, as indicated previously. If these merry tunes are interspersed between classes whose schedule for the day is routine, the children will respond to the stimulant and accomplish the more because of this interlude.

Modern children possess a much wider world of reality than did children who lived before the Machine Age, but the world of the imagination has frequently been ignored. Perfected toys, exact replicas of adult equipment, beautifully illustrated picture books that transcend the child's conceptions are luxuries which have encouraged passive rather than active enjoyment. In a world in which such tangible perfection may temporarily disappear, children should be encouraged to create imaginary beauty as a compensation. Much of that can be achieved by the selection of descriptive music for listening. "The Waltzing Doll" by Poldini, "Dance of the Sugar Plum Fairy" by Tschaikowski, "March of the Toys" by Victor Herbert appeal to young children. Older

(Continued on page 47)

PETER COOPER



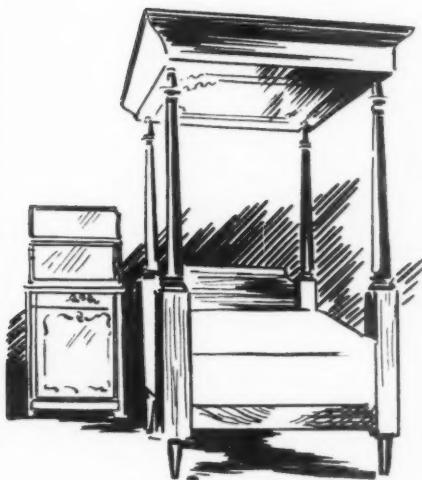
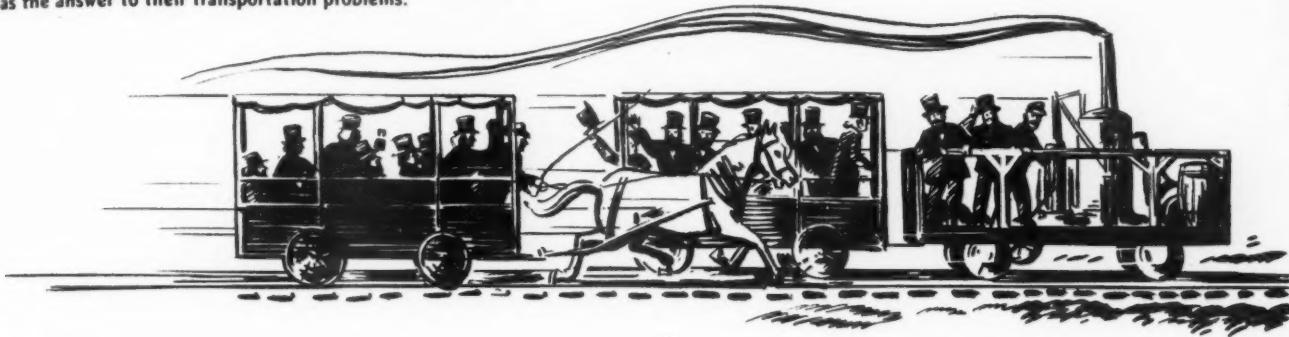
Peter Cooper's life extended through almost a century, that one hundred years when the United States became a mighty nation. He was born February 12, 1791 and died April 4, 1883.

Peter Cooper was, first of all, a businessman; but his ability to note where improvements were needed in business led him to make many inventions and improvements which have helped the development of American industry. Perhaps the most noted of these is the Tom Thumb, the first steam locomotive ever built in America.

Among Peter Cooper's other achievements the Cooper Union stands out as a fine example of the philanthropy for which he was famous. Here at the Cooper Union, people may study and learn in the American fashion.

One of the most interesting races in American history took place September 18, 1830 when Peter Cooper's Tom Thumb engine raced against a fast gray horse. That the horse won the race (Tom Thumb broke down after passing the horse) did not keep people from seeing that the steam locomotive was the answer to their transportation problems.

LIFE of PETER COOPER



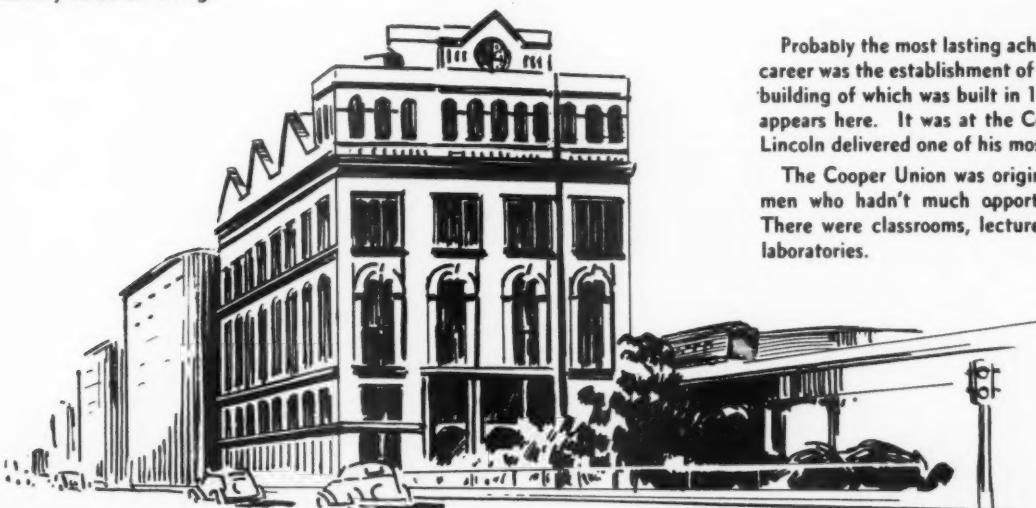
Among Peter Cooper's many inventions and evidences of ability with tools and machines are this bed and cabinet. At all times, Cooper tried to improve what existed or to invent things which he noted were necessary to better living.

The life of Peter Cooper may be discussed by viewing his three main interests — business, public life, and philanthropy (which is another way of saying that he worked hard to earn money, then felt it his duty to take part in the government of his city and country and to use his wealth for the good of all).

Most people remember Peter Cooper's Tom Thumb. Yet his inventions were a means to help him in his business enterprises. Peter Cooper was not an inventor in the sense that Edison was. However, most of his business dealings resulted in great advancements for the country and its people. Cooper was the principal backer of the company which laid the Atlantic cable by which telegraphic communication between Europe and America was established.

As a member of the Water Committee for New York City, Peter Cooper was important in obtaining a fine and plentiful supply of pure water for that city. Later in life he ran for the office of president of the United States unsuccessfully.

Ellicott's Mills, about fourteen miles from Baltimore, was the point where the railroad tracks ended at the time of the race. Peter Cooper ran his engine there and back in two hours and nine minutes or less than fourteen miles per hour.



Probably the most lasting achievement of Peter Cooper's career was the establishment of the Cooper Union, the first building of which was built in 1858 and a picture of which appears here. It was at the Cooper Union that Abraham Lincoln delivered one of his most famous speeches.

The Cooper Union was originally designed for working-men who hadn't much opportunity for more education. There were classrooms, lecture halls, reading rooms, and laboratories.

What is DISCIPLINE?

by

NETTA DRESSER
Demonstration Teacher of
Detroit, Michigan

A new term is about to begin. Let us, therefore, discuss for a few minutes one of the most vital questions in any classroom—that of discipline.

We hear so much about discipline—the how, when, where, and even why. Various ideas are aired; solutions and philosophies are given. For instance, I've heard some say (thank goodness only *some*) that, "the only way to get the child to know and learn is to MAKE him sit still and listen, if necessary have him fold his hands—he'll listen, because I'M the teacher and expect it."

Is this really what we are after? I doubt it very much. Will the child listen or will he think, "When will I unfold these hands of mine," "Which little piggy went to market," etc.? I'm more positive of the latter than the former. Human nature rebels at *musts* without real purpose behind them. Such purpose brings interest or incentive which in turn gives attention. When attention is present discipline MUST be present—a MUST incidentally and purposely created in an accepted form.

I've heard many an educator remark, "That teacher is a wonderful disciplinarian. Her room is always quiet, no one is ever out of his seat no matter when you enter her room. You can always hear the clock tick." My question—"Is she really?" I would far rather hear a remark like, "In that room each child knows just what to do. It is like a laboratory, regardless of the subject. He goes on about his own business, creating, learning, listening to ideas, doing research, assisting others, and at the same time respecting his classmates by performing his activities with as little commotion as possible."

What harm is there in a child leaving his seat to get a book, dictionary, pamphlet, etc., if there is a purpose behind it? Besides, doesn't it do something for his character in making him realize that we believe he will do the right thing? If well directed, it will become a perfect learning situation. Don't we do the same if we need something? We go and get the item in question. Why not develop this self-resourcefulness as early as possible?

School is preparatory for the future, let's have it as such. This child is not only acquiring knowledge but is af-

fording an opportunity to develop assurance and dependability to help make him a good, worth-while, contributing American citizen. THIS is what we are after! Hearing the ticking of the clock merely denotes the passing of time, NOT the measuring of an accomplishment for good order or discipline.

Many a teacher has complained to me about how-terrible Johnny and Mary act—incorrigible beyond correction. They waste time, take great delight in upsetting the class, want to be the center attractions, etc., etc. I'm sure these misdemeanors are familiar to many of you. It really makes no difference as to the grade.

But I say there are very few naughty children. This is a broad statement to make, but through my years of teaching experience, I feel confident in doing so. The so-called "problem child" is a product of the misunderstanding of his mentality, physical condition, or home conditions. Teachers should make a

study of each child and know his shortcomings. It's quite a task, I'll agree, with classes as large as they are, but it does repay us many fold with great satisfaction and success in our achievements. Each child is an individual and, therefore, different from every other child.

We must not expect the same quality and pattern of work from each one. These vary in children. If encouraged and stimulated each one will want to contribute his share with pride and a feeling of belonging. Can we bring about this feeling where all are working in a most interesting, stimulating manner making contributions that harmonize with the large class pattern? Yes! How? Through the combined various interests and talents of each child well directed towards the central interest.

The central interest takes form in the selection of a unit study or activity chosen by the class. This is the laying of the class pattern. Then, through the respect for each child's talents and abilities by accepting his work of the curriculum (that is, his English, spelling, reading, handwork, original creations, etc.) built around the central interest, we have as a result a fusing or molding into the pattern a perfect class endeavor. By now there is fine, friendly understanding between teacher and pupil that the work is accepted because it was the best *he* can produce, and the teacher knows it.

The so-called smart aleck, lazy, and other problem children are drawn in through interest, caught in the tide with a "want to" attitude. The class is now a happy family striving towards the supreme goal—the American democratic goal — where everyone has the opportunity to develop ideas, considering each other, aiding, respecting, and taking great pride in THEIR room. The teacher is their advisor and friend, not the dictator. How can such weeds as naughty children survive in such an atmosphere?

Many a problem child has returned after leaving me and has made this remark, "Although this is a lower grade than I am in now, it seems to me that I learned so much more here and had a lot of fun doing so—wish I were back!"



CHOCOLATE
by
HELEN FLOYD CARLIN

Chocolate ice cream!
Chocolate ice cream!
I could live on chocolate ice cream!
Fill up a dish as high as the moon,
Then let me use a giant-sized spoon.
Chocolate ice cream!
Chocolate ice cream!
I could live on chocolate ice cream!



The Woodpecker

MUSIC BY FRANCES MANN BENSON
WORDS BY HELEN KITCHELL EVANS

A RED HEAD-ED PECKER ON A TEL-E-PHONE POLE, PLAYED HIDE AND SEEK WITH ME. HE WOULD
PEEP TO THE RIGHT AND THEN PEEP TO THE LEFT JUST AS SAU-CY AS HE COULD BE. "IT
SEEMS TO ME THAT WORKING AND DRILL-ING ALL THE DAY WOULD SHAKE YOU AND HURT YOU, "I SAID, AND HE
DRILLED AS HE AN-SWERED 'GO A- LONG TO SCHOOL AND SEE THAT YOU USE YOUR HEAD.'

Note!

Our interest in serving you more fully and making your job easier compels us to use these pages to inform you how you may derive complete benefit from your JUNIOR ARTS AND ACTIVITIES

Serving teachers is the purpose of the JUNIOR ARTS AND ACTIVITIES organization. Therefore, in order for you to get the fullest benefit from the contents of JUNIOR ARTS AND ACTIVITIES magazine, the project pages each month are bound into two books for your pupils.

It's ACTIVITIES ON PARADE

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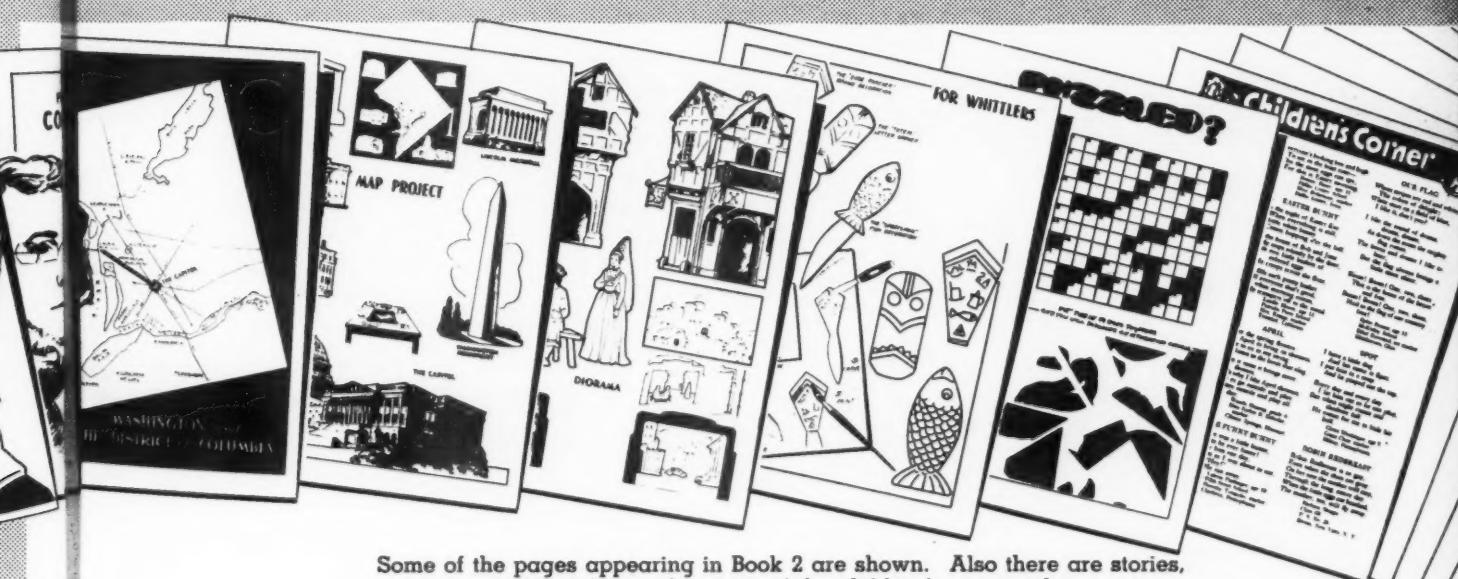
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in their work, and if you do not believe the use of the books will enable you to achieve a greater success with your class and save you time, effort, and money—you may return the unused portion of the books and the full cost will be refunded.





The above pages are a few appearing in the September issue of Book 1 of **ACTIVITIES ON PARADE**. In addition to the many projects, there are stories, poems, games, puzzles, and a page of the children's own work. Read the guarantee below.



Some of the pages appearing in Book 2 are shown. Also there are stories, poems, games, puzzles, and a page of the children's own work.

Teaching and learning are "essentials" in the defense of our country. **ACTIVITIES ON PARADE**, along with **JUNIOR ARTS AND ACTIVITIES** serves in that defense. Put them to work.

Activities ON PARADE

FARM IN THE FALL

INTRODUCTION: This summer children have not been able to travel as extensively as in previous years. Gasoline rationing and the urgency of wartime business have not left much opportunity for lengthy vacations. However, many children will probably have visited a farm and their stories may possibly form an approach and an introduction to this unit. Since the activities on a farm in the fall season differ from those in the spring, and since an excursion to the farm will be one of the most important activities, it is well to stress the fact that the material to be observed and studied during this unit is not all that is done on the farm. Also, although this unit may be carried out with a group who have never studied the farm, it might be a good idea to introduce it to boys and girls who have already learned about the spring activities on a farm. Farming covers such a large range of activity that one unit is hardly enough to do justice to the subject unless as an introductory unit with very young children.

Another possible approach is the discussing of canning and preserving fruits and vegetables which many mothers will be doing this fall in connection with the nation's war effort. Or, the harvesting of vegetables in victory gardens may be the subject of class interest and this unit may stem from it.

TEACHER'S AIMS: (1) To promote an appreciation of the dependence of all people on the products of the soil.

(2) To acquaint the children with life on the farm.

(3) To acquaint them with various farm products and how they are harvested.

(4) To show that all nature prepares for winter.

(5) To teach habits of courtesy, respect, initiative, and investigation.

BEGINNING THE UNIT: After the children have decided that they would like to study this subject, a few poems and stories should be read to them, reading material should be placed on the reading table, and suitable pictures should be displayed on the bulletin board.

"What shall we do?" "What shall we make during our unit?" are two very important questions which will arise before discussions have proceeded very far.

Naturally, a visit to a farm, if at all possible, should be made. Because of current transportation difficulties this,

PRIMARY UNIT

by

ANN OBERHAUSER



in some places, may be deemed impractical. In such cases, perhaps a farmer may be invited to talk to the class about the things he does on his farm in the fall. When no visit to a farm is made, the teacher must supply additional pictorial material which, with the talk by a farmer or someone well acquainted with farm life, will fill in the experiences the children will otherwise miss.

Some building activity will probably be decided upon. If the children have never carried out a farm life unit, by all means encourage them to build a miniature farm. Perhaps they have small toy animals at home. These may be used to complete their farm picture.

If the children are already acquainted with the farm in general, they may want to execute a series of murals depicting the harvesting activities on the farm.

DEVELOPMENT: Here are some questions which will be answered by teacher presentation and by class research or a visit to a farm.

Are there many farms nearby?

What do farmers raise on these farms?

Do farmers harvest wheat in the fall?

When does corn ripen?

What does the farmer do with his corn?

How does the farmer harvest his grain crops?

What fruits are ripe in the fall?

How are they picked?

What is done with them after they are picked?

Why do farmers plant pumpkins in their corn fields?

What vegetables are ripe in the fall?

Are there any animal babies on the farm in the fall?

Do farmers use any of their animals for food?

How does the farmer prepare animals for winter?

When is this done?

What is done in the farm home to

prepare for winter?

Who does this work?

Why are fruits and vegetables canned?

Does the farmer plant any seeds in the fall season?

What kind does he plant?

Note: The questions to be answered during a unit of this kind depend largely upon the location of the group. Naturally, boys and girls living in some parts of the United States will not need to discover the answers to some of these questions since that type of farming is not done in their section of the country. In that case, other questions may be substituted.

OUTLINE FOR FARM UNIT

I. Principal activities carried on in the fall.

A. Harvesting grain crops

1. Wheat—harvested earlier in the summer.

2. Corn

- a. Cutting
- b. Shocking
- c. Husking

3. Other grain crops

- a. Oats
- b. Barley
- c. Rye

B. Storing and selling the grain

- 1. Wheat taken to elevators
- 2. Corn placed in cribs and silos

C. Gathering the fruit

- 1. Apples—how picked
- 2. Other fruits

D. Storing and selling the fruit

- 1. Packed for selling in cities
- 2. Buried in pits for use in winter

3. Canned or preserved

E. Vegetables

- 1. Pumpkins

 - a. Where planted
 - b. Purpose
 - c. Use—pumpkin pies, jack-o-lanterns, etc.

- 2. Turnips
- 3. Other vegetables—squash, cabbage, cauliflower

F. Farm animals in the fall

- 1. What work do they do?

 - a. Horses help with the harvesting.

- 2. Cattle

 - a. Some sent to market
 - b. Some are used by the farmer

3. Pigs

 - a. Some sent to market
 - b. Some are used by the farmer

G. Activities in the farm home

- 1. Canning and preserving of

fruits and vegetables by the farmer's wife.

2. Storing other things for winter use.

- a. Potatoes—stored in bins or pits
- b. Apples and other fruits—stored in pits

- c. Drying fruits and vegetables

H. Fall planting

1. Winter wheat

- a. Ground is prepared for the seed—plowed, worked several times
- b. Seed is planted
- c. How the seed is protected from the cold winter weather—ground is left ridgy to hold snow

K. Other farm activities

1. Gathering popcorn

- a. Husked
- b. Dried

2. Poultry made ready for market—ducks, geese, turkeys

- a. Fattening them

- b. Sending them to town for holiday dinners

J. Farm buildings

1. Barn

2. Silo

3. Machine shed and garage

4. Chicken house

5. Well house (or milk house)—to be found where there are dairy cattle

6. Corn crib

7. Wood shed

8. Windmill

9. Farmhouse

CORRELATING ACTIVITIES

LANGUAGE: The class will want to compose a letter asking the farmer to show them his farm or to come to the school and talk with the children. After the visit, a letter thanking him must be sent.

Children will write a class story of the unit—one which the teacher can write on the blackboard for review and which can be placed in a class notebook or in individual notebooks.

In written language, individual poems and stories should be written and added to the notebook material. If the children wish, they may dictate their poems to the teacher, who will copy them for the class notebook.

Some sort of culminating activity will probably already have been planned. Generally an assembly program interests the children most since it can be presented before their friends in the other grades of the school. The children may compose a skit for the program.

VOCABULARY: New words learned: wheat, corn, silo, crib, windmill, squash, alfalfa, oats, barley, rye.

Learned how to spell: cow, horse, pig, corn, food, farm, hay, etc.

ARITHMETIC: Here is a wonderful opportunity for seatwork using the farm animals and fruits and vegetables to shape number skills. Although probably not all number work should be built around the farm unit, much of it may be since animals and farm life in general provide so much initial interest.

SCIENCE: Beginning concepts of seasons and weather are established in a unit such as this. Discuss the fact that grains and fruits and vegetables grow in the summer and are harvested in the fall when the weather begins to be colder. Discuss the need for rain to make things grow. Why does the farmer need dry weather when he is harvesting his crop?

Perhaps the children could make a little experiment to show how seeds germinate. This is not inapropos since planting of winter wheat is done in the fall. Place grains of wheat on a piece of cotton which has been saturated with water and place in a shallow dish. The dish should be kept in a dark place until the seeds begin to sprout. Observe how the shoots come from the seeds.

GEOGRAPHY: There is a reason here to begin the study of geography. While the children cannot grasp concepts of long distances and great spaces, since they have made a journey from the school to the farm, they have traveled. Make a simple map of the journey. The children should study it. If any of the children's homes are on the route of the trip, have them locate the spot where their houses are. Teacher's help will be required here but future results will justify a little patience now.

SOCIAL STUDIES: Discuss questions like these: Do we use the things the farmer grows? Does the farmer grow everything he needs? Where do you suppose he gets other things which he needs? How are the farmer's products taken to people who will use them? What would happen to the farmer if there were no roads? Don't you think the farmer must know a great deal in order to carry on his work on the farm? Why would you like to be a farmer?

HEALTH AND SAFETY: Are there any animals on the farm which must be treated carefully if people are not to be hurt by them? Why is it important to feed animals carefully in the winter? How does the farmer take care so that the milk he handles will be clean and healthful?

ART: Make a large mural or frieze showing the harvesting of corn in the fall. Make a diorama showing the farmer filling the corn crib with corn. Make sketches of all the things seen on the trip to the farm: the farmer's wife

canning fruits and vegetables, the fruit grown on the farm, corn standing in shocks with pumpkins lying among them, poultry getting ready to be sent to market, etc. Model figures of people and animals for the floor project.

CONSTRUCTION: Making a large floor or table representation of the farm is the principal construction. However, if some are especially interested they may make a model of the barn showing the place for the cattle and the place for the hay.

CULMINATING ACTIVITY: The assembly program may include songs written by the children for the occasion (music correlation) and poems which they have composed. If the program is to be elaborate, the boys and girls should make their own scenery—this will be very simple, of course, but it will give them another opportunity to work together harmoniously.

OUTCOMES: Other units will have their beginnings in this unit of farm life in the fall season. The children may want to go more deeply into the story of the seasonal changes and this can be worked out very well for children in the primary grades. (Note: Next month Junior Arts and Activities will present just such a unit.—Ed.) Or perhaps a study of where our food comes from will be the outgrowth of this unit.

In any event the teacher will note new attitudes of understanding and helpfulness in the children after they have completed this unit. A greater appreciation of the interdependence of all people will also result. The children will learn, finally, how much we depend upon nature for our food, clothing, shelter, and livelihood.

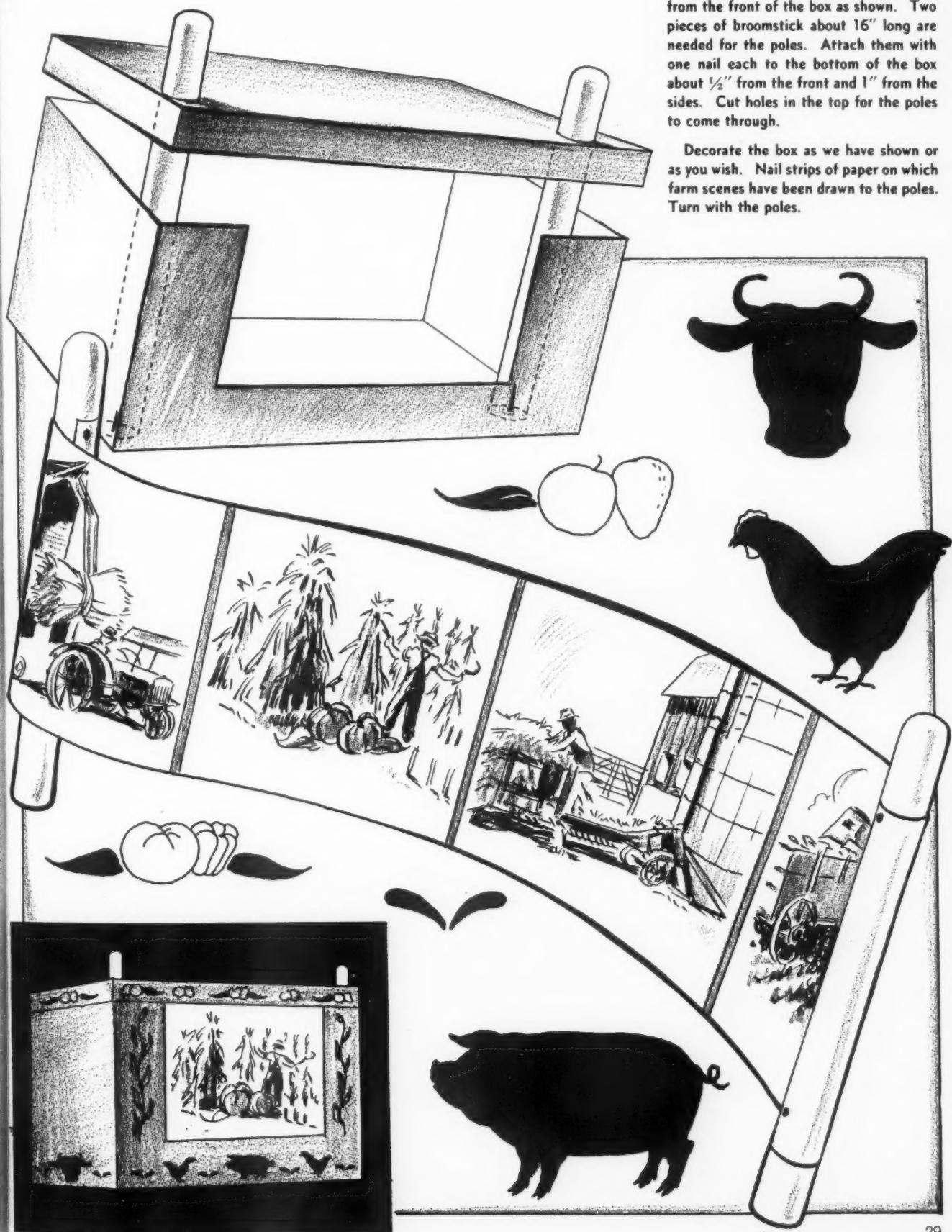
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(For much of the data in this unit we are indebted to Mr. Clarence C. Rhoads.)



A FARM MOVIE



To make this movie box you will need a rather large box — 24" x 12" x 8" is a good size although the width of the box isn't very important. Cut a piece 12" x 8" from the front of the box as shown. Two pieces of broomstick about 16" long are needed for the poles. Attach them with one nail each to the bottom of the box about $\frac{1}{2}$ " from the front and 1" from the sides. Cut holes in the top for the poles to come through.

Decorate the box as we have shown or as you wish. Nail strips of paper on which farm scenes have been drawn to the poles. Turn with the poles.

FALL CALENDAR

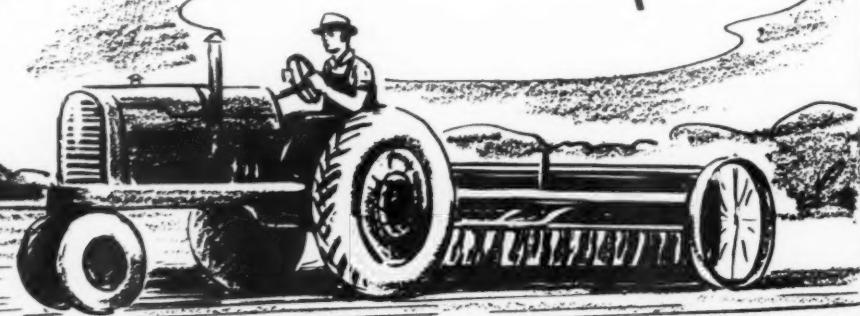


1942 September 1942

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1	2
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

1942 October 1942

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1	2
					3	4
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31



WHAT ANITA SAW IN THE TREE

This is a story about a little girl named Anita. She was a happy girl, just the kind you would have liked for a playmate.

One lovely, warm afternoon in early September, after Anita had washed her hair, her mother told her to take a blanket and go out under the maple tree to dry her hair in the warm breeze.

Anita fixed the blanket nice and smooth and sat down under the maple. Trixie, the dog, followed and lay down on the blanket close to his mistress.

Anita was not certain just how long she had been there when a noise in the maple tree made her look up. It sounded like a person clearing his throat but in such a little voice that it didn't seem possible.

Anita looked up and saw a queer little person looking down at her. If Anita had believed in elves or brownies she would have thought at last she had found one.

The little person was dressed in brown, with a pointed cap and shoes, just as she had seen pictures of such wee folk in her story books. He had a long grey beard which was splotched with the red, yellow, and brown paint which he carried on a small board like a platform.

"Heigh-ho," said the little old one to Anita.

Now Anita was so curious as to what he was doing that she didn't feel in the least frightened.

"Hello," she answered. "Whatever are you doing to our maple tree? Does my daddy know you are in this maple tree?"

"Nope, I don't suppose he does. But he wouldn't mind, for I have been coming here for several years past," replied the wee old man as he put the end of his beard in the yellow paint, then in the red and brown, and touched each leaf within his reach.

"You are getting yourself awfully messy," remarked Anita as she watched him spatter the paint about in the tree. "Perhaps your wife or your mother or whoever has to wash your clothes won't like it."

The little old man chuckled and kept busy painting the leaves.

"This is my job, you see, and I must attend to it and I have so many trees to care for so I can't be too careful."

"What are you doing anyway?" Anita, who hadn't been able to figure out just what the little man was doing, wanted to know.

by
IRENE L. LOOMIS

Beginning with this issue, JUNIOR ARTS AND ACTIVITIES will present a page of stories and poems for the storytelling hour. Teachers will note that some are suitable for dramatization.

"Oh, I'm getting the trees ready for fall, or autumn as it is sometimes called. Some morning you will wake up and this tree will be covered with yellow, red, and brown leaves.

"When you see them, you will know what I have been doing. Who else would do it if I didn't? What color

THIS IS OUR PRAYER TODAY

by
ELEANOR M. BIRCHFIELD

Each morning, Lord, we look to Thee
For help and guidance through our day;
In childish faith we ask of Thee
To bless our country, come what may.

Our minute minds cannot foresee
Or understand Thy loving will,
But knowing God will make right win,
With trust in Him, our hearts we fill.

We're just a little army now
With outstretched arms that 'bound in
love;
We lift them every day to Him,
Who sends us victory from above.

Our eyes can pierce the darkest clouds
And find the shining sun somewhere,
Because our little hearts and souls
Are lifted upwardly in prayer.

America, you have a band
Of little children bearing arms
Much stronger than a mighty force,
Because their arms, free from alarms,
Are strongly vested in a God

They know will guard their land and
home
Through days of sharp adversity.
"Dear God, bless every heart and
home!"
This is the prayer of every child
For our beloved land—Amen!



do you like best? Tell me and I'll paint a special big leaf for you so you'll remember I've been here and talked with you."

Anita remembered that her teacher had told the class to watch soon for the colored leaves and to bring them to school for a border around the room.

"I like red best," she decided after a thoughtful moment.

"O.K., here's one for you," and the little fellow made a big splash with the end of his beard on a leaf.

"I must be going now. I've hundreds of trees ahead of me to take care of. So long! Watch for your red leaf."

Anita heard her mother call her for supper just then and she sat up to answer her. Then she looked up in the tree; but in that moment the little man had disappeared. Trixie lay asleep beside her. He hadn't seemed to have heard any of her conversation with the little man.

As she walked toward the house she thought at first that she would tell her daddy and mother about the little man. Then she remembered that sometimes grownups think children dream such stories or just imagine them, perhaps. Anita decided not to tell anyone until she had seen the little man again.

But, do you know that, although she went many, many times and looked up into the maple tree, she never again saw the little fellow! Not too many days later, however, something made her positive that she had seen the wee man. Anita looked out of her bedroom window one morning and saw the maple tree all lovely with red, yellow, and brown leaves. Way up toward the top was the biggest, reddest leaf of them all. It was tossing in the breeze just as though it were waving to her. Anita laughed and waved back. She knew for certain now that she had seen the little old man for there was the red leaf he had painted for her.

ANIMALS WE KNOW

A Unit in Science

FOR THE PRIMARY GRADES

AIMS: To teach rudimentary concepts about animal life; to build up an appreciation of nature; to teach habits of kindness and humane treatment of animals.

APPROACH: Place pictures of familiar animals on the bulletin board. Read stories and poems about familiar animals. Perhaps some child will describe a pet or animal which he has or has seen; this discussion can be turned to one of animals in general.

(Note: It should be observed here that the purpose of this unit is not to study pets—their care and treatment—but to deal with a broader subject probably less specifically.—Ed.)

IDEAS FOR DISCUSSION: We see animals every day. Let us try to find out something about those whose names we already know. Some children have seen animals on a farm. What animals have you seen? Some children have seen animals in a zoo. What animals do you remember having seen in a zoo? We have seen animals in the parks and running around in the country. Do you know their names? What pets do you have?

DEVELOPMENT

- I. How do animals differ from man?
 - A. They have four legs.
 - B. They have fur on their bodies.
 - C. They eat different food.
 - D. They live in different kinds of homes.
 - E. They do not speak as men do.
- II. How are animals like man?
 - A. They have babies.
 - B. They need rest and food.
- III. Animals of the farm
 - A. Cows—babies called calves
 1. Eat hay and corn and other kinds of grain and grass.
 2. They live in barns which the farmer builds.
 3. They furnish us with
 - a. Milk, cream, butter, cheese
 - b. Hides for shoes
 - c. Meat
 - B. Pigs
 1. They eat much and grow very fat.
 2. They also live in places which the farmer builds—called pig sties.
 3. They furnish us with
 - a. Meat

- b. Hides for gloves and foot-balls

C. Horses—babies called colts

1. They eat hay and oats.
2. They live in stables which the farmer builds.
3. They work on the farm.
4. They race on racetracks.
5. People ride them.

Discussion question: How do you suppose people traveled from place to place before there were any automobiles?

D. Sheep—babies called lambs

1. They graze (feed) in pastures and on ranges (large open spaces of grass).
2. They furnish us with
 - a. Meat
 - b. Wool for clothing

(Note: Other farm animals may be discussed in the same manner as those just mentioned.—Ed.)

IV. Pets

A. Dogs—babies called puppies

1. They are good friends.
2. They work for us, too.
 - a. They help the farmer take care of his sheep.
 - b. They help the hunter catch game.
 - c. They keep our houses safe from prowlers.

B. Cats—babies called kittens

1. They like to drink milk.
2. They like to play with catnip.
3. They sometimes fight with little dogs; sometimes they are good friends with dogs.
4. They catch mice.

C. Rabbits

D. Sometimes children who live on farms make pets of calves, ponies, lambs, etc.

V. Animals of the field and forest

A. Mice

1. These little animals sometimes come into our homes.
2. We do not like them there because they gnaw wood and other things.
3. They are cousins of rabbits and squirrels.
4. They like cheese.

5. In the country they live in the fields in nests.

B. Squirrels

1. There are gray squirrels and red squirrels.

2. Red squirrels live in hollow parts of logs and trees.
3. They gather nuts for the winter.

4. They like to eat nuts.
5. We often may see squirrels in parks.

C. Bears

1. Bears are wild animals.
2. They live in the forest.
3. We see them sometimes in zoos.
4. Some bears are white. These are polar bears. They live in the North where there is lots of snow.
5. In the winter bears go to sleep in caves.

VI. Strange animals we know

A. Elephants

1. We see elephants in zoos.
2. They work for man.
3. They come from a far country.
4. They use their trunks like we use our hands.

B. Camels

1. We also see camels in zoos.
2. They work for man.
3. They store water inside them so that they can go for a long time without taking a drink.
4. That is why they are used in hot, dry places.

CORRELATIONS

LANGUAGE: The children may compose little stories about the animals discussed. They may tell their experience stories to the class. They may read captions on pictures of animals.

VOCABULARY: Here are some new words with which children will become acquainted during this unit:

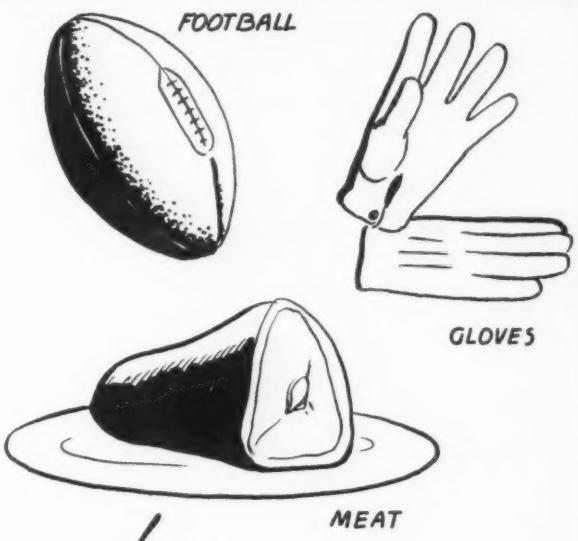
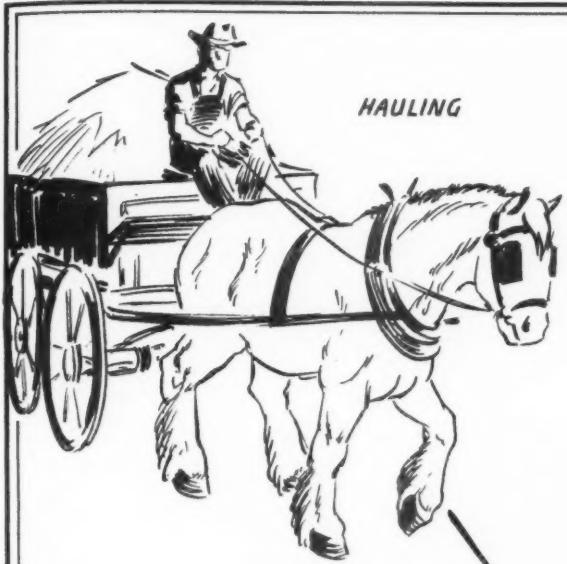
sty	graze	prowlers
hides	pastures	catnip
grain	ranges	gnaw
colts	hunter	polar bears
calf	caves	trunks

NUMBERS: Use animals in seatwork projects to establish basic concepts. Have the children count numbers of animals on the pictures on the bulletin board.

SOCIAL STUDIES: Discuss the following questions: How do animals serve man? Should man be kind to the animals? Why should animals live in clean, well-kept places?

ART: Draw pictures of animals. Make cut-paper posters showing some animals living in barns, some in various other places. Make a cover for the notebook on animals.

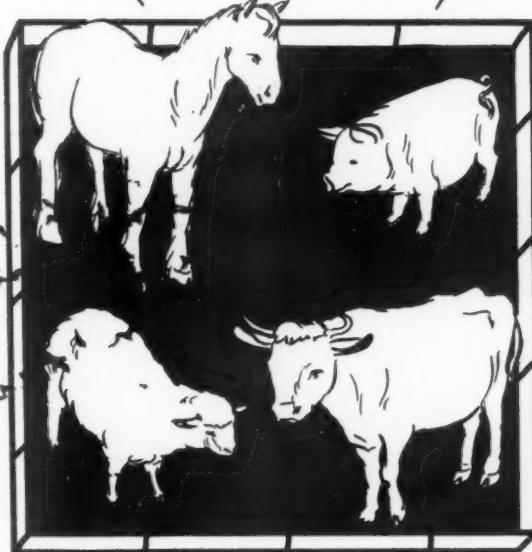
OTHER ACTIVITIES: Collect pictures of animals. Collect pictures of things we get from animals. Place these in the science corner of your room. Learn songs and poems about animals.



HORSES

The farmer uses horses to help him with his work

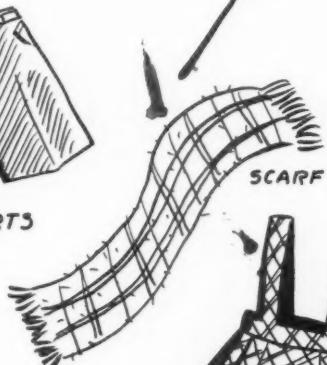
Wool comes from sheep. Are sheep used for other things?



SHEEP



SHORTS



SCARF



SHEEPSKIN

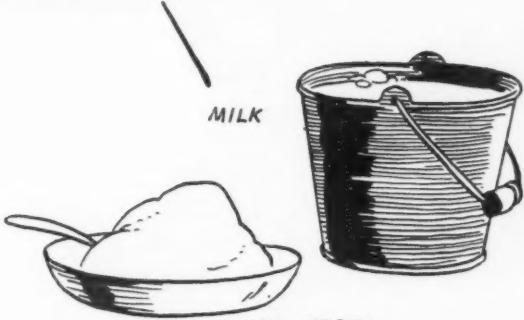


JUMPER

PIGS

We get food from pigs. Leather for many things also comes from pigs. Almost every farmer has cows. See the things we get from cows.

COWS

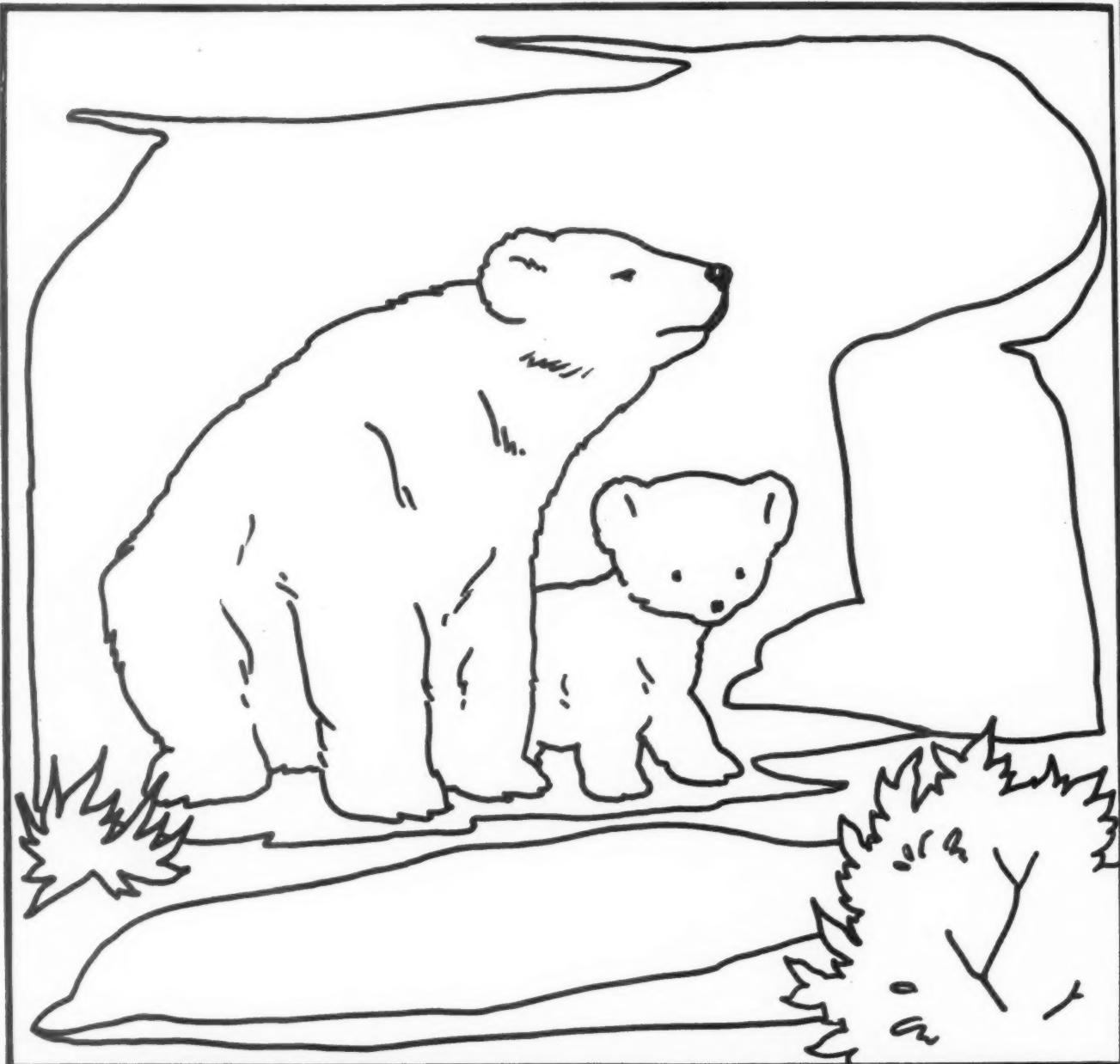


MILK

ICE CREAM



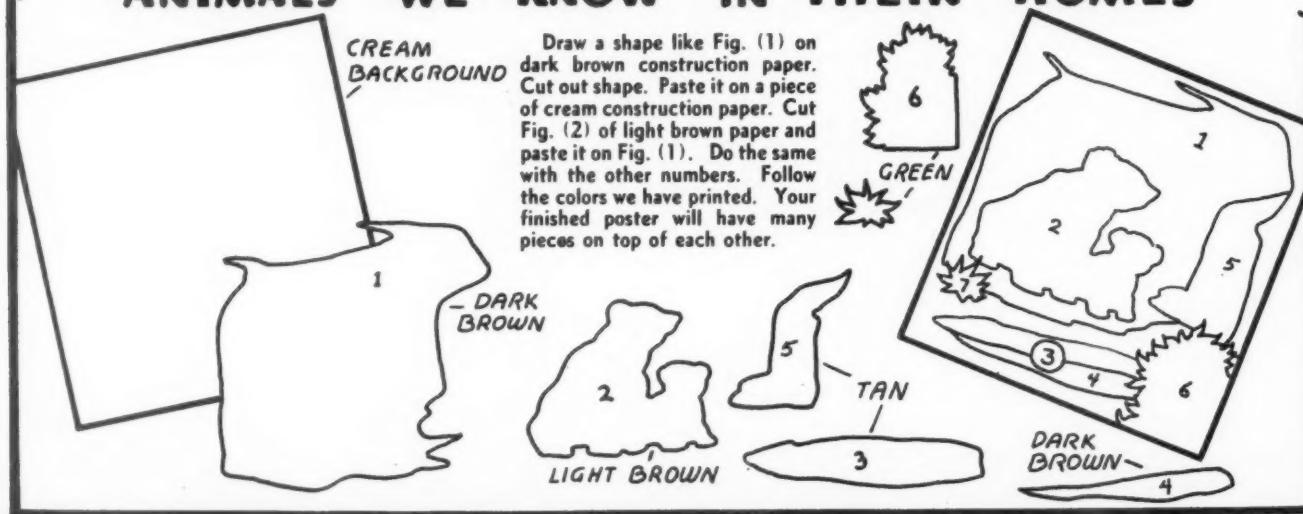
SHOES



ANIMALS WE KNOW IN THEIR HOMES

CREAM
BACKGROUND

Draw a shape like Fig. (1) on dark brown construction paper. Cut out shape. Paste it on a piece of cream construction paper. Cut Fig. (2) of light brown paper and paste it on Fig. (1). Do the same with the other numbers. Follow the colors we have printed. Your finished poster will have many pieces on top of each other.



Trunk

mouse

BARN

CAME

HORSE

hide

Trunk

CAMEL

DOG

zoo

BARN

mouse

hides

HORSE

WORD BOOK

NAME

STY

WORD BOOK

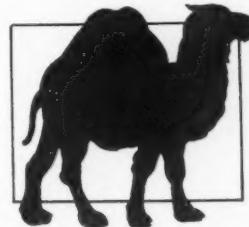
Pages from your tablet make the inside of this Word Book. From papers or magazines cut words which you have learned during your unit about animals. Paste these on the inside pages. You may make pictures about the word, too, if you wish.

For the cover use heavier paper and draw a picture of some animal you know or you have learned about in this unit. We have shown a squirrel, a mouse, and a camel. Perhaps you would like some other animal. Attach the cover to the pages with paper fasteners.

WORD
BOOK

NAME

WORD
BOOK

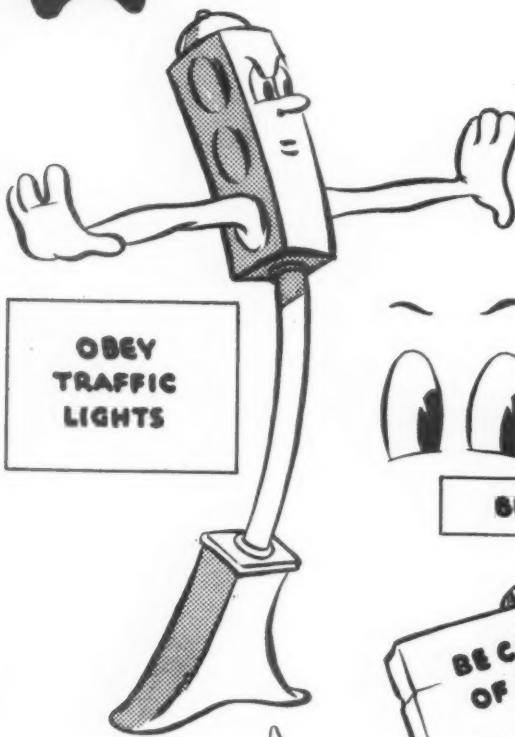


NAME

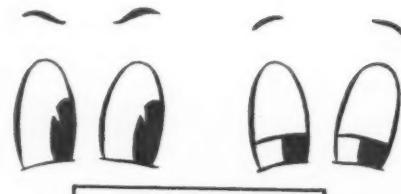
SAFETY going to school



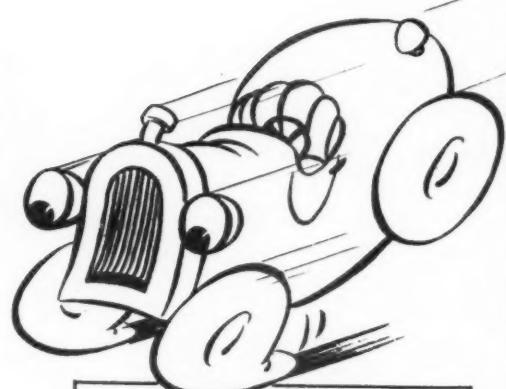
GET UP EARLY
..SO YOU DON'T
HAVE TO HURRY



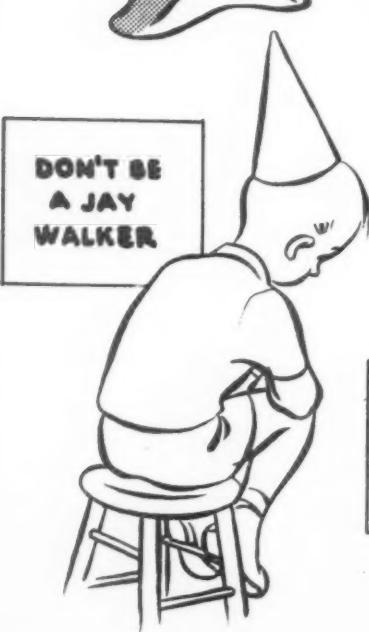
OBEY
TRAFFIC
LIGHTS



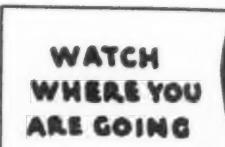
BE ALERT



LOOK OUT FOR
AUTOS...THEY CAN'T
ALWAYS STOP QUICKLY



DON'T BE
A JAY
WALKER



WATCH
WHERE YOU
ARE GOING



PROGRESSIVE *Art* IN PROGRESSIVE SCHOOLS

by

HAROLD R. RICE

Instructor, Teachers College, University of Cincinnati,
Art Supervisor and Critic Teacher, Wyoming Public Schools, Wyoming, Ohio

A CORRELATED NATURE UNIT

In view of the extreme shortages of materials essential to our war effort, schools will face numerous changes in the materials areas. Every effort will be made to assist teachers in finding substitutes through this series of articles for the coming year.

PLASTER OF PARIS

Few teachers have discovered the many possibilities of plaster of Paris in connection with the various units carried out in the classroom. It is a very flexible material, and above all, most inexpensive. There are two types of plaster of Paris: *potter's plaster* used primarily for the making of casting moulds, and *statuary plaster* recommended for uses demanding a harder material. Potter's plaster is the better type for the classroom use and is recommended for this particular unit. It should be purchased in the original 25- or 50-pound sack, direct from the local jobber. It usually sells for 1c to 2c per pound. If smaller quantities are purchased, the price usually jumps to at least 5c per pound. It will not spoil if kept in a dry container. A small garbage pail, or ash can makes an excellent container for storing plaster of Paris. It is always kept in its original dry form until needed.

CASTING PLASTER PLAQUES

While this suggestion is not offered as the only use of plaster of Paris, it is one that very small children can carry out successfully. Rather than casting plaques for merely "something to do," a need should arise from the pupils' interests. Such a need is often found in nature study units.

In casting a plaque, a clay bed must be formed. This is cut to the desired size and used as a base for casting the plaster. The material used for the "impression" can be varied. Such items in nature study include leaves, seeds, twigs, flowers, etc. The impression is made, and finally the plaster poured onto the block of clay. Side walls of wood or cardboard are used to prevent the plaster from running off the clay block. After the plaster hardens, the side walls and clay are removed. The plaster plaque can then be colored.

PREPARING THE CLAY BED

A clean, *leather hard* clay should be used. It is rolled smooth with a rolling pin or a similar object, Fig. (1). It should be at least 1" thick. Once the clay is smooth and consistent in thickness, two wooden rulers are countersunk into the clay, forming the sides of the desired block of clay. Four rulers may be used, for the four sides, Fig. (2). The clay is again rolled with the rolling pin to obtain a perfectly smooth surface.

PREPARING THE CLAY BLOCK

After the clay has been prepared, the surplus surrounding the rulers is carefully removed. This gives a square or rectangular clay block the same size as the desired plaster plaque, Fig. (3). Care must be taken not to make any fingerprint impressions in the smooth top surface of the block.

MAKING THE IMPRESSION

The method of making the impression is governed by the style of plaque desired. The impression on the *finished plaster plaque* can be in relief or incised. The style desired must be determined at this point. If the impression is to be *in relief*, the object used must be *pressed down into the clay block*, Fig. (5). Further, the impression should be made backwards. For instance, if a leaf is used, Fig. (5), the leaf goes down into the clay *face or front down*. The plaster plaque is formed from the impression made in the clay rather than from the leaf itself. The leaf should be pressed down into the clay for at least $\frac{1}{4}$ ". This will give a relief of about $\frac{1}{4}$ " on the finished plaque. At this point the leaf is removed. This is especially true when the impression is being made by smaller children. A much better impression can be obtained by leaving the leaf in place, but it must be eventually removed. Small children do not have the skill necessary to remove the leaf from the semi-hard plaster. If the leaf is to remain, it must be placed *face or front up*. In this instance the impression in the plaster is to be made from the leaf rather than from the clay bed.

If an incised pattern is desired in the plaster, then carefully cut away all of the clay surrounding the leaf to a depth of about $\frac{1}{4}$ ". Here

again the leaf can be left on the clay block or removed depending upon the skills of the individual. See Fig. (6).

PREPARING THE PLASTER OF PARIS

It is not difficult to prepare and pour plaster of Paris if simple rules are followed. Two simple articles are necessary: a large oval pan or container and a pitcher or container of water. See Fig. (7).

(1) Put the water in the pan. The quantity is determined by the size of the plaque. A number of plaques can be poured at the same time if the plaster is not setting too soon.

(2) Pour the plaster into the pan of water *slowly*, continuing until a small ball (about the size of a fist) is standing above the water.

(3) Leave this mixture stand for 5 minutes, then stir slowly with the hand.

(4) When it is about ready to pour, it will fall from the fingertips in drops. Experienced workers will soon learn the "feel" of setting plaster.

The plaster of Paris is now ready for pouring.

SIDE WALLS FOR THE PLAQUES

Before the plaster can be poured, side walls must be placed around the clay blocks to hold the plaster from running off the block. This is done *in advance* of preparing the plaster of Paris for pouring. These sides should be thin, firm material such as plywood or pine. The sides from an orange crate will work nicely. They are pressed in an upright position against the sides of the clay block and held in place with small balls or pellets of clay. The corners should be reinforced with clay so that the plaster cannot seep through when poured. See Fig. (8).

POURING THE PLASTER OF PARIS

Once the side walls are in place and the plaster ready, pour in *gently* onto the clay block. The amount of plaster to be poured is determined by the desired thickness of the plaques. It might be helpful to run a pencil line on the inside of the walls to indicate the desired height. Once the plaster is poured, the entire piece should be "rocked" gently so that any "air bubbles" that may have formed are eliminated. *This is important!* Continue to

(Continued on page 46)

Making

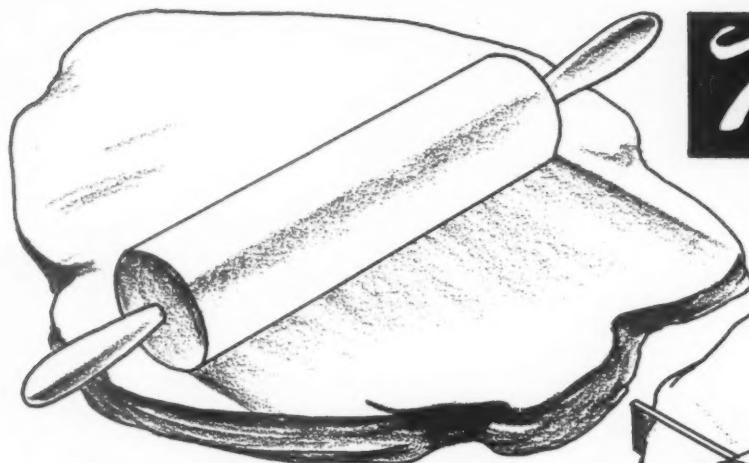


FIGURE 1

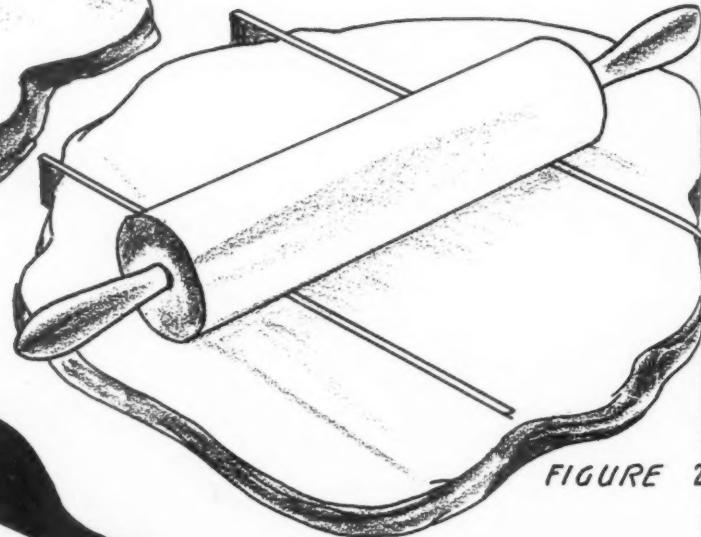


FIGURE 2

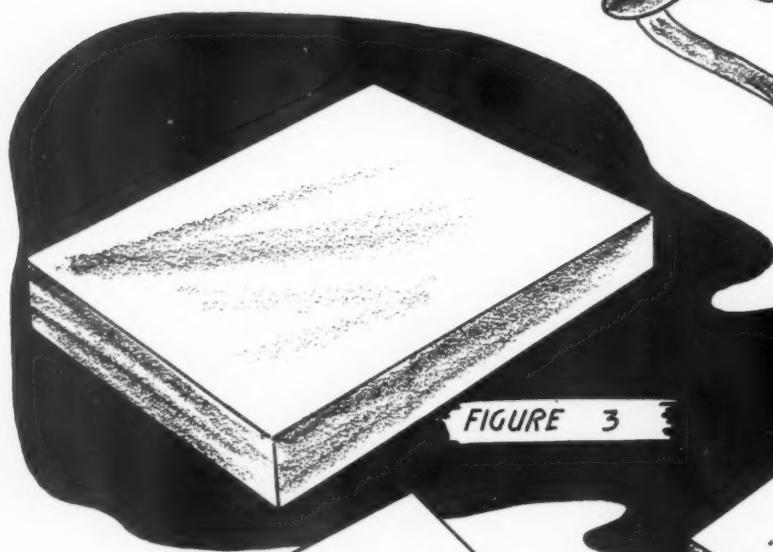


FIGURE 3

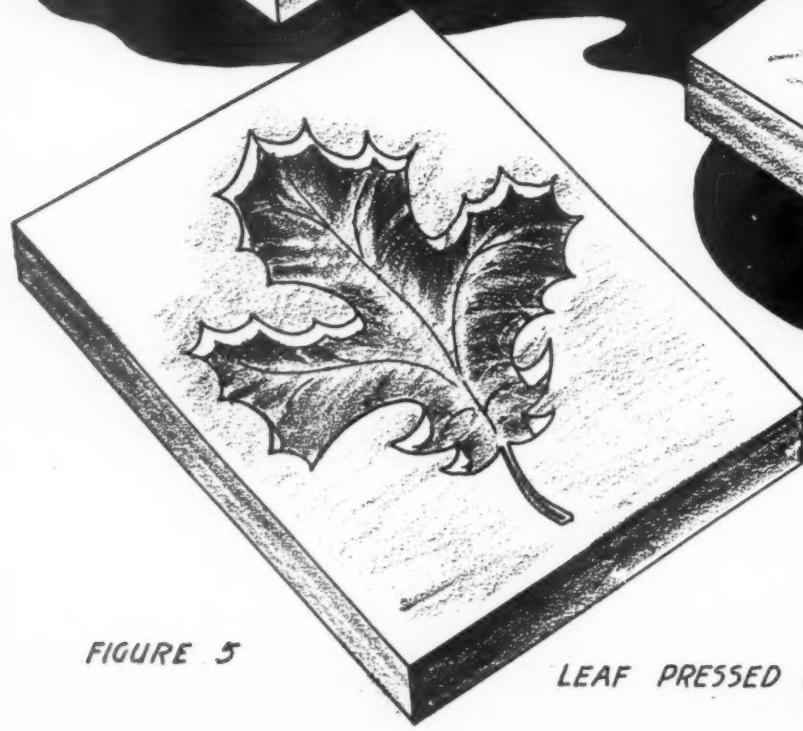


FIGURE 5

LEAF PRESSED DOWN INTO CLAY BLOCK



FIGURE 4

Plaques

BACKGROUND CUT AWAY AROUND LEAF

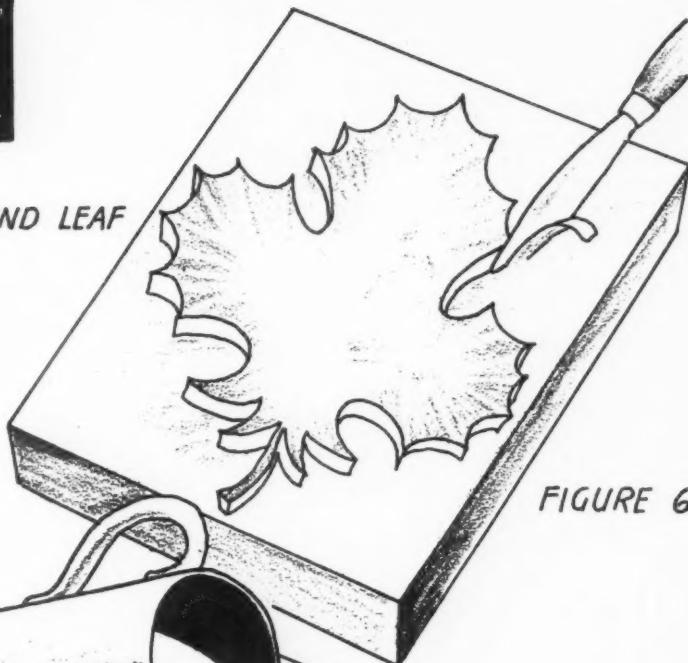


FIGURE 6

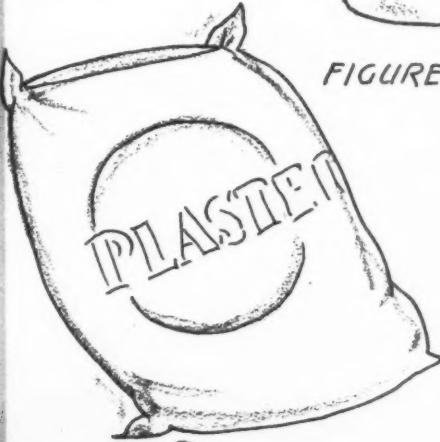


FIGURE 7



FIGURE 8

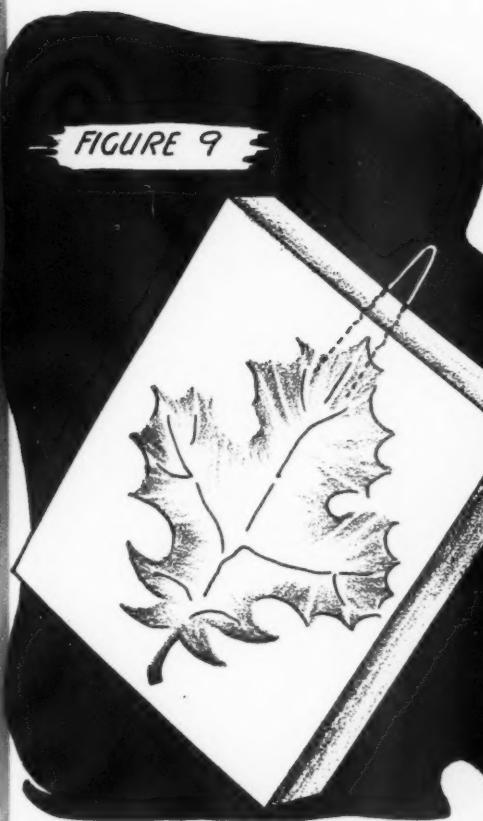


FIGURE 9

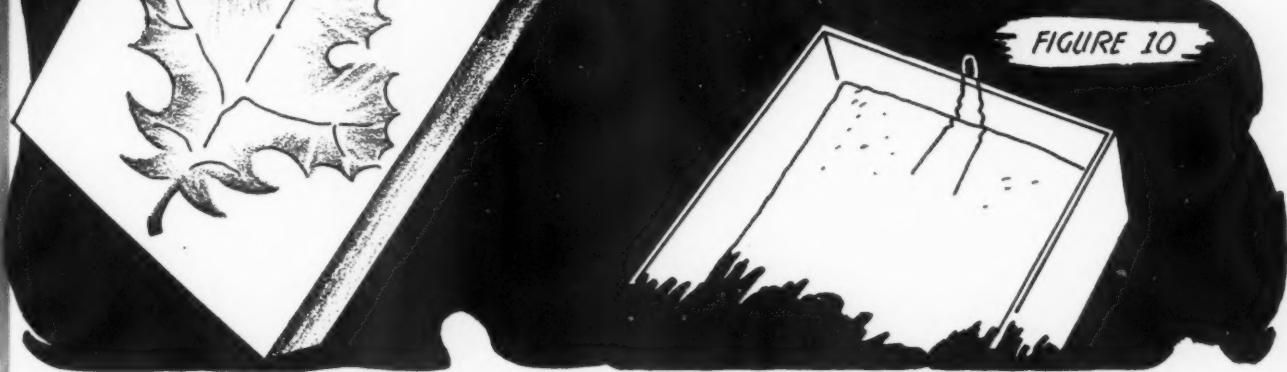


FIGURE 10

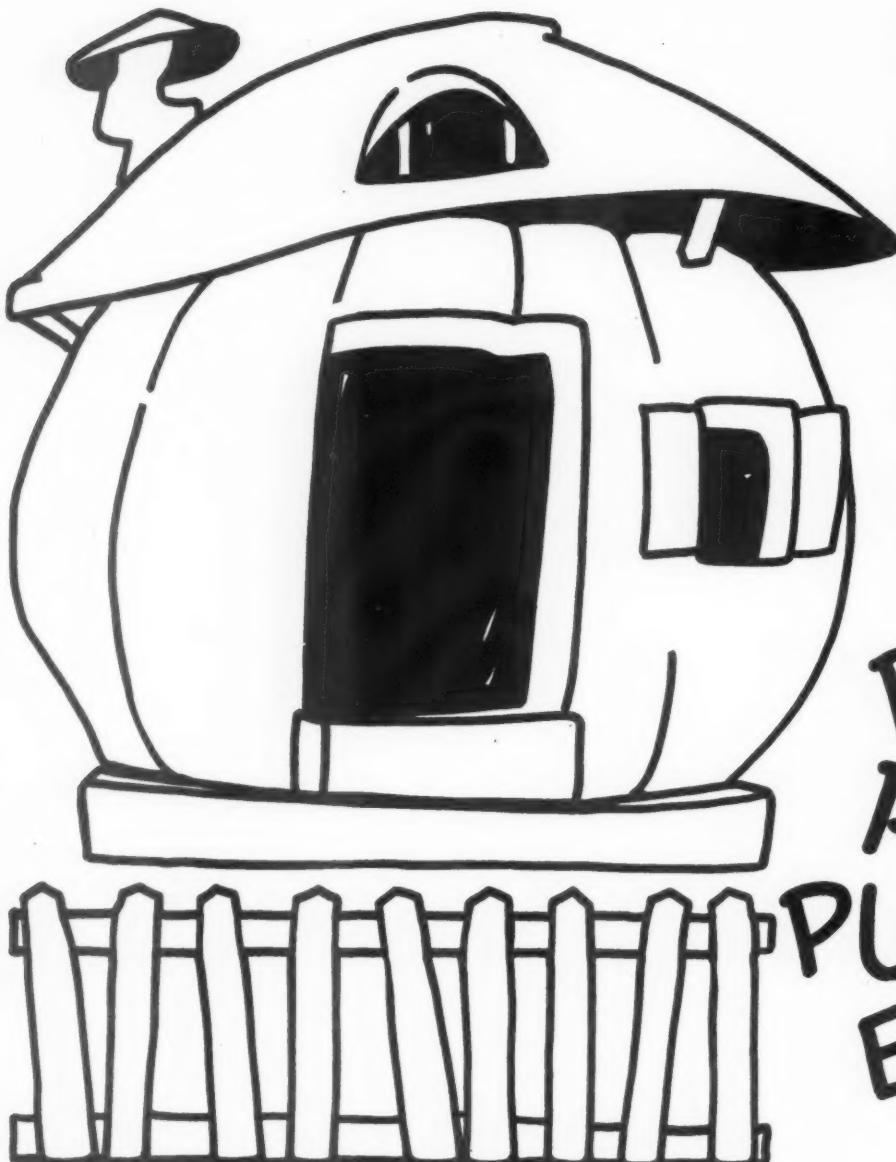
BORDER DESIGNS

Peter Pumpkin Eater's house and the tub of the butcher, the baker, and the candlestick maker make fine border designs for blackboard or windows. Put a fence between the pumpkin houses and above every other fence write the words, "Peter, Peter, Pumpkin Eater," as we have shown below.

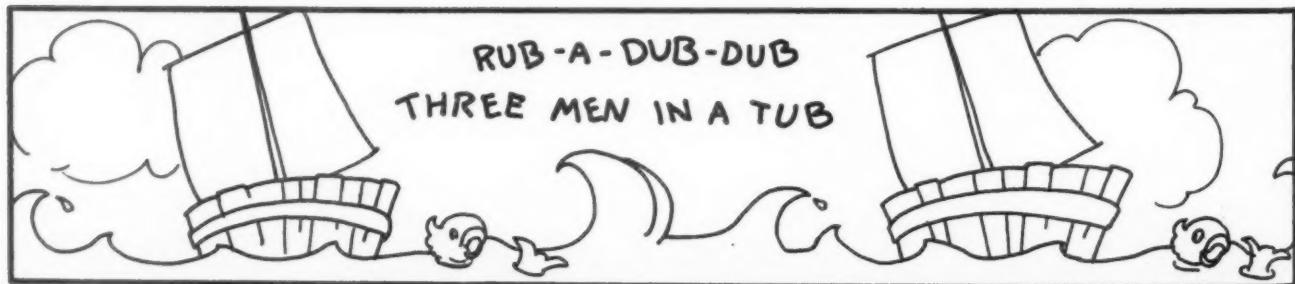
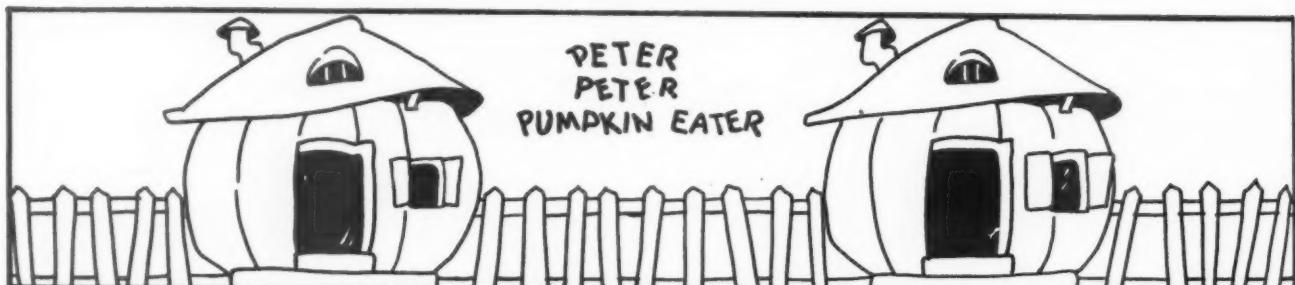
The tub with its sail and some big waves make the other border.

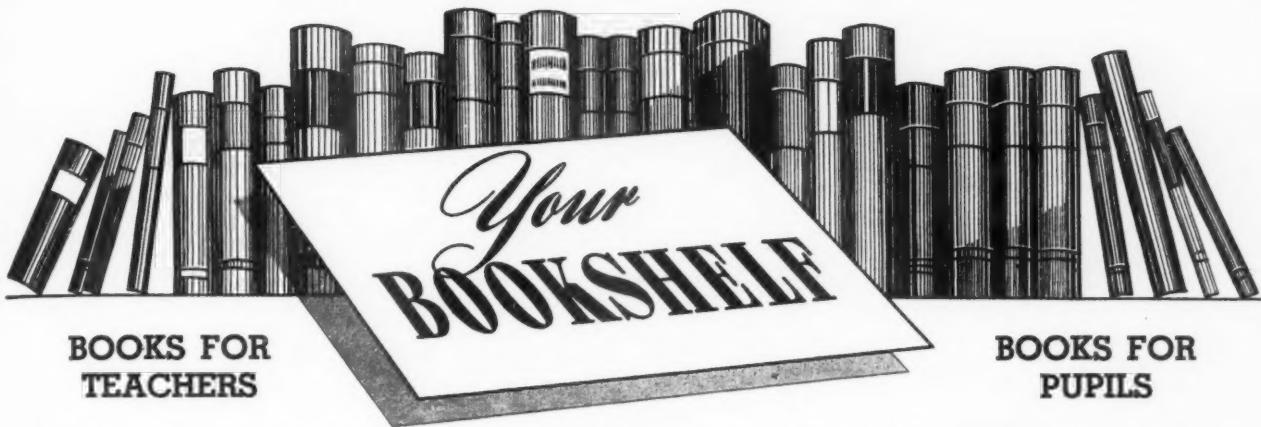
Use colored chalks on the blackboard and different kinds of construction paper for window trimmings. You may also use these ideas for notebook borders, posters, and so on.

Little Boy Blue's haystack, the Old Woman's shoe, Jack Be Nimble's candlestick, and many other belongings of the people in Mother Goose's family may be used instead of the pictures shown here.



**PETER
PETER
PUMPKIN
EATER**





BOOKS FOR TEACHERS

During the summer months we gave a little thought to what we might expect of the offerings of the various publishers for the fall season. Whatever our ideas on the subject, they count for little when viewing the latest books. Of one thing we are very certain: the war has not led to any lowering of the standards which the foremost publishers set for their products. If the paper is of a poorer quality (and we have not noted the fact, although it is only to be expected when vital materials are needed elsewhere) what is contained on it is of much better than average.

So, with this brief preface, we get into the business of describing in a small way some of the books which have come to our attention.

First, a book outlining the uses to which old wooden crates may be put. In these days of limited supplies and of conserving what is on hand, *Creative Crate Craft* by Paul V. Champion will find real friends among teachers who are at a loss to know just what sort of construction projects are possible with their classes. Using old crates to make sturdy and interesting objects is the theme of the book and there are many, many diagrams, illustrations, and photographs to show the procedures involved.

Creative Crate Craft can be used very nicely in the upper grades and there are many projects which may also be adapted for intermediate-grade use.

(*Bruce Publishing Co.* — 110 pp. — \$1.50)

A truly excellent book which correlates with a study of desert and Arab life is *Wonder Cat* by Dahris Martin. Yet, it is not so much that the book is directly concerned with the phases usually studied in units on the Arabs and desert but that it contains so much good atmosphere. A book to be used as supplementary reading, *Wonder Cat* has several other advantages. It is beautifully written, illustrated, and

printed. The author has contrived to make the daily life of a family living in Tunisia vivid and real and to draw interesting comparisons (unconscious) between their life and that in America.

Wonder Cat will probably not interest older boys and girls, but children in the intermediate group will find it fascinating.

(*Thomas Y. Crowell Co.* — 59 pp. — \$1.75)

For use as a craft reference in an Indian unit, *Indiancraft* by W. Ben Hunt will prove most helpful. The author is an authority on Indian life and lore, especially that of the Indians of the northern woodlands and of the plains.

Indiancraft has a great many diagrams, illustrations, and descriptions of Indian handwork. Some of these are not suitable, perhaps, for classroom use, but they give excellent ideas for simplified projects. A great portion of the book, however, contains material which is adaptable for class use. Simple weaving (authentic as to design and procedure), bead work, Indian designs, Indian games, etc., are shown and explained in great detail.

In addition to actual projects in Indian crafts, Mr. Hunt gives much valuable information regarding Indians in the different sections of the United States, their homes and customs.

(*Bruce Publishing Co.* — 124 pp. — \$2.75)

In these days, teachers looking for a suitable workbook (combined with a text) in citizenship and conduct will find *It's All Up To You* by Eloise J. Jensen fits into any program of this sort admirably. The book combines a conversational text designed to be read and used by the children with questions and other tests of that sort. There is a complete bibliography of books on citizenship, conduct, and related subjects for the teacher and for the pupil.

It's All Up To You puts a new light on these subjects which tend to become

BOOKS FOR PUPILS

either distasteful to the children or boring to them because of the obvious moralizing which, naturally, sometimes enters into discussions of citizenship and manners.

We might add that the author, Eloise J. Jensen, is a sometime contributor to JUNIOR ARTS AND ACTIVITIES and that her ideas and suggestions have always brought a ready response from our teacher-readers.

Miss Jensen is also the author of *Young Citizens* which resembles *It's All Up To You* except that it is for the lower grades whereas the latter book is for grades 6, 7, and 8.

It's All Up To You may be purchased from the Bailey School Supply Company, Casper, Wyoming.

The workers of the Writers', Music, and Art Programs of the Work Projects Administration in New Mexico have produced a clever, useful, and artistic book entitled *The Spanish-American Song and Game Book*. The typography and illustrations in the volume are noteworthy but the most unusual thing about it is the fact that all the games are printed in both English and Spanish.

The book is divided into three parts. The first section contains games and songs for children between the ages of five and seven; the second, for those between eight and ten; and the third, for those over ten. There are pages of music, poems, and wise sayings in Spanish.

The material contained in this *Song and Game Book* will make units on our Southern neighbors more interesting since it provides things to say and do in common with the people the children are studying. If the children learn to say "Good morning," and a few other phrases in Spanish these can be used in a culminating activity and will give them an idea that there are other ways of speaking than English.

(*A. S. Barnes & Co.* — 87 pp. — \$2.00)

FOR WHITTLE

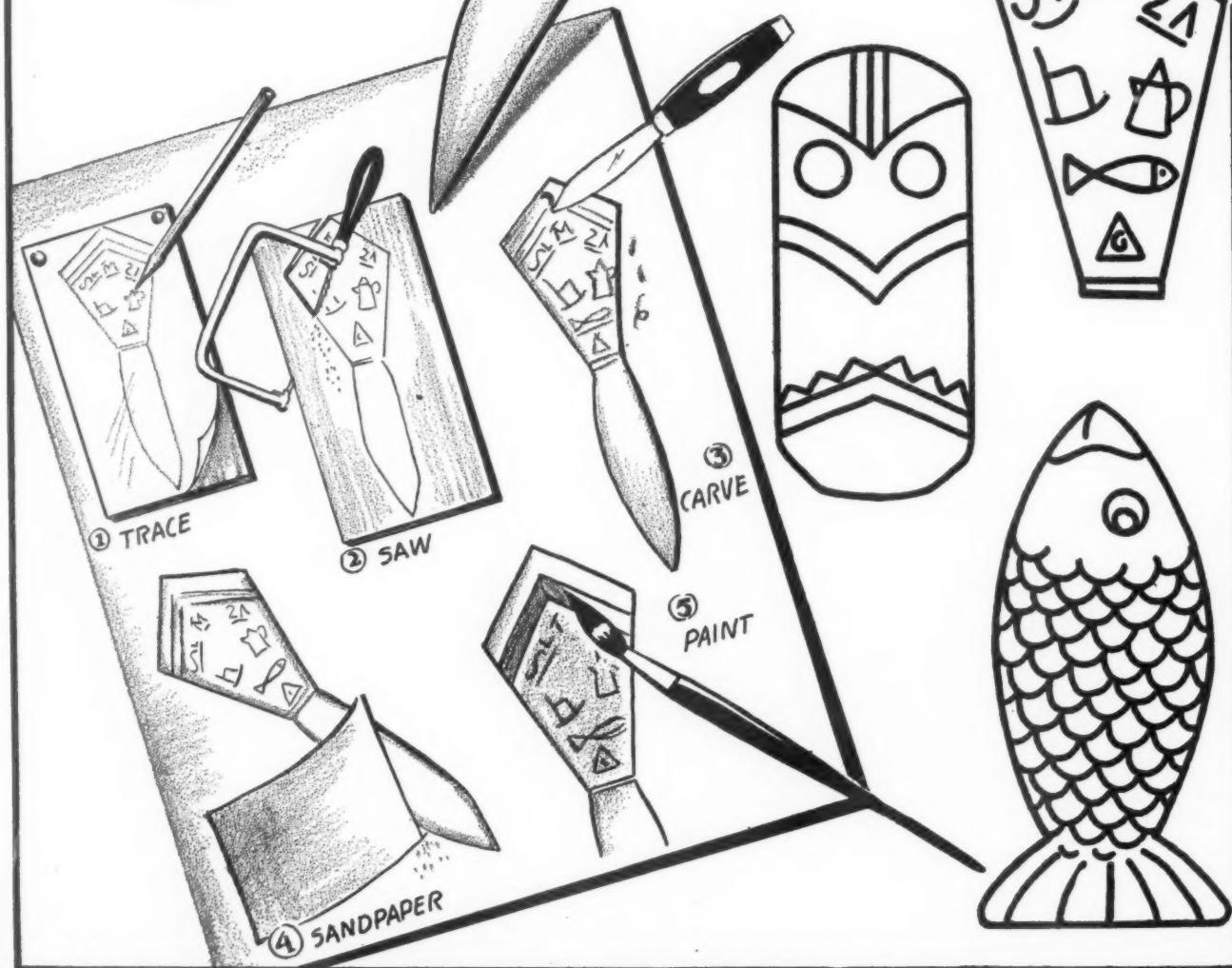
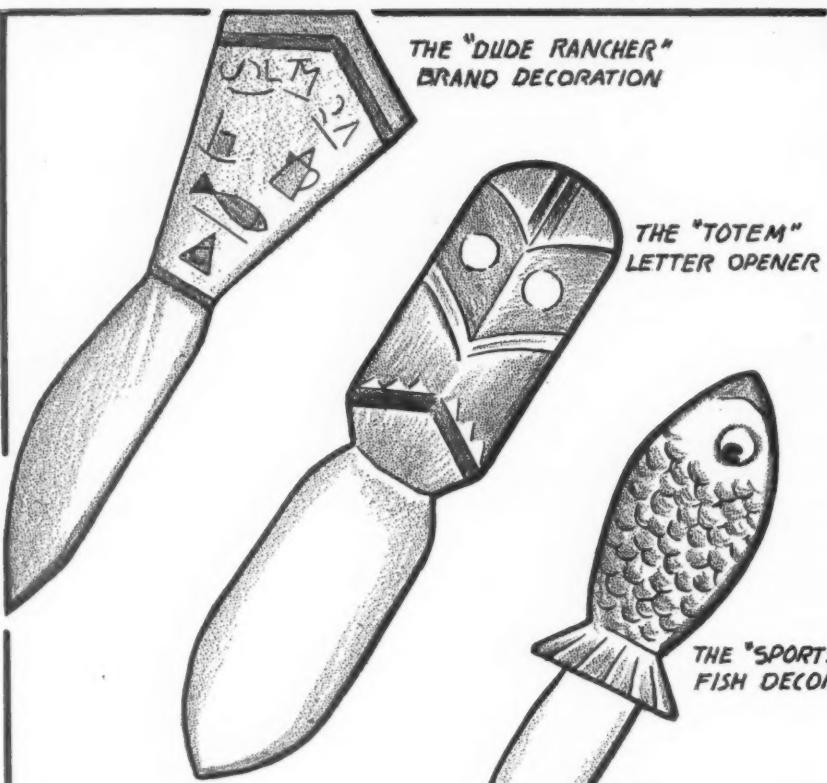
SEPTEMBER WOODWORKING PROJECT

by

ELOISE J. JENSEN
Bremerton, Washington

A piece of soft white pine or a piece of an orange or apple box is needed to make these letter openers. Draw the design on the wood. The design may be sketched on paper and then traced onto the wood. Saw with a coping saw. Carve the design on the handle. Be sure to make the blade sharp. Polish and smooth with sandpaper.

The letter opener may be stained and varnished or shellacked, if the texture of the wood is to be preserved. Another method of finishing is to color the handle with water colors or enamel. If water colors are used, a coat of lacquer or shellac should be given.



We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, JUNIOR ARTS AND ACTIVITIES.

PAPER ECONOMY

by

NONA NELSON

Gann Valley, South Dakota

In order to save our colored paper scraps without having a general mixup, I have taken large (10" x 12") envelopes and colored a square on the envelope showing which color or colors (such as yellow and orange, pink and red, etc.) are in it. Any scrap of paper which can possibly be used is carefully placed in the correct envelope. These large containers are filed in the large bottom drawer of my desk, but they may be placed in a handy box.

HEALTH HOUSE

by

ARLEVA DELANY

Bristow, Nebraska

Our house of health is a constant reminder of the right kinds of food to eat. A class in hygiene made a wooden house by adding a roof to a chalk box.

The house is covered with foods necessary for good health. The roof is shingled with dried peaches. The sides are stuccoed with oatmeal pasted on. Red beans are glued on the chimney. The doors and windows are outlined with raisins. Prunes are placed around the bottom for the foundation. The sidewalks are made of crackers.

Since many important and necessary foods could not be shown on the house, the class brought several small trucks and wagons and filled them with such foods as shredded wheat, pop corn, vegetables, fruits, and other foods that do not decay rapidly. These trucks and wagons, filled with healthful foods, are placed around the house to complete the project showing the right kinds of foods to eat.

CONSTRUCT A FORMICARIUM

by

MARY NEELY CAPPS

Snyder, Oklahoma

I have watched children sit silently for long periods of time observing ants that have been moved indoors in an improvised formicarium.

The temporary home may be made in a large tumbler placed in a pan of water. Lift as much of an ant nest as you can into a tumbler or quart glass jar. Wrap a dark cloth around the glass container and remove only for periods of observation.

Place small crumbs of bread, a drop of syrup or honey, and a pulverized nut meat. Standard encyclopedias give additional information on making a formicarium.

TO PROTECT TEXTBOOKS

by

ISABELLE ANTHONY

Nampa, Idaho

Since children enjoy writing their names in books, a very good way to avoid marring the flyleaves when the school board furnishes the texts is as follows:

Inside the cover of the book, paste (but only along the edge) a common letter envelope. On this the child may write his name.

THE Teacher's CORNER

NEWS AND DISCUSSIONS OF
INTEREST TO TEACHERS

He may place assignments and other data inside the envelope. At the end of the term, the envelope may be removed. No damage to the text will have occurred.

SEATWORK SUGGESTIONS

by

BESSIE ANDERSON

Chicago, Illinois

On a card (9" x 12") paste sixteen small pictures in four rows. Print two words under each picture—the correct word and one which resembles it; i.e., candle and cradle—house and horse—children and chicken.

Sometimes put the right word on top and sometimes put it below. Each child folds his piece of paper into 16 parts. Then he draws the picture and chooses the right word to print underneath. Encourage the children to skip any square that causes difficulty and get the ones they do know going back to the hard ones later. If this is not done, some of them will come to a square they do not know and waste their whole period on that one.

EXHIBITS FOR SCHOOLS

The Division of Graphic Arts of the United States National Museum, Washington, D. C., has prepared seven exhibits which are available for use in schools if the exhibitor will pay the express charges. There is no further cost.

The exhibits, some large and others small, contain information which illustrates and describes the following processes of printing: wood engraving, line engraving, photo-lithography, silk-stencil printing, mezzotint, etching, halftone, photogravure, rotogravure, bank-note engraving, and six other processes.

For further information about these exhibits, school officials are invited to write to the U. S. National Museum, Division of Graphic Arts, Washington, D. C.

ACTIVITIES ON PARADE TO PUBLISH PRIZE STORY

Velly Nice Pahty by Josephine Blackstock was awarded the first prize in the children's literature contest of the Chicago Writers' Conference. Mr. Earl J. Jones, editor of JUNIOR ARTS AND ACTIVITIES, and Miss Clara Belle Baker of the National College of Education were the contest judges. As was the case last year, a \$25.00 check and publication in ACTIVITIES ON PARADE were awarded the winner.

Although many fine manuscripts were submitted, Miss Blackstock's timeliness of subject and excellent handling of her material merited the prize in the opinion of the judges.

JUNIOR ARTS AND ACTIVITIES subscribers will find, the editors tell us, that *Velly Nice Pahty* will make a fascinating story to read to younger children.

"LET'S READ MORE" AGAIN TO APPEAR

The popular recreational reading series by Grace E. King will be continued in the

October issue of JUNIOR ARTS AND ACTIVITIES. Last spring these articles caused much favorable comment since they brought to the attention of teachers books which they might read for their own cultural improvement—books which in the hustle and bustle of school activities are sometimes overlooked as a source of relaxation and pleasure.

Not only the latest books are discussed by Miss King, but also those of earlier date. Children's books, biography, poetry, and travel come in for their share of the lime-light in Miss King's interesting discussions.

FRAMES FOR PICTURES

by

DOROTHY OVERHEUL

Manhall, Michigan

From time to time children bring to school pretty pictures which they would like to frame for their mother or their own room.

These pictures are mounted on beaverboard or on very lightweight wood. A border is left around the beaverboard—the width depending on the picture. For a 9" x 12" picture about a half inch border is best. The pictures are pasted to the board or wood with glue and weighted down for a little while.

During this time we prepare the mixture for the frames. We use 2 cups of plaster, 2 tablespoons of varnish, 2 tablespoons of linseed oil, and 2 tablespoons of liquid glue.

Before applying the mixture we cover the picture to protect it from being soiled while we are working on the frame. The mixture may be applied with a teaspoon and is put well over the edge of the picture. We do not smooth the frame while it is wet, since a rough appearance makes it much prettier. After the frame is thoroughly dry—in about 24 hours—we paint it with gold or silver paint. (Note: Since metallic paints are at a premium because of our war effort, tempera colors or enamels may be substituted. Apply a coat of lacquer or shellac to the tempers for luster.—Ed.)

A THRIFT BANK

by

ELIZABETH OBERHOLTZER

Lewisburg, Pennsylvania

Cut a slit in the lid of an empty, round powder box. Cut a piece of bright colored paper the same width as the height of the box and long enough to extend all the way around the box. Paste the paper around the box and glue alphabet macaroni letters to read:

"Save pennies, dimes, and nickels so
That into dollars they may grow."

Paste a piece of paper of contrasting color on the lid being careful to leave the slit open.

QUOTATION FOR THOUGHT

*The deed is everything, the fame
is nothing.—Goethe.*

We Read

THE ARABIAN NIGHTS

The article on this page is not intended for direct use in the classroom. We believe that some of the facts and ideas presented can be applied in the literature program. As always, we appreciate comments from teachers about the type of material appearing here.

Required and suggested readings differ from state to state, but almost all book lists contain *The Arabian Nights* in selections for intermediate or upper grades. *The Arabian Nights*, the tales which Shahrazad (or Scherherazade) told to her king for "a thousand nights and a night," are marvelous pieces of literature. They embody the best elements of storytelling. Famous editions of these tales, designed especially for young readers and listeners, have a beauty of language that is among the greatest examples of expressive writing in our tongue. But, more than all this, *The Arabian Nights* gives a picture of life in the medieval middle eastern world. The customs, manner of speaking, what was eaten, worn, thought in those days are vividly portrayed. As such, *The Arabian Nights* has a definite place in a program of social studies instruction. The stories themselves, full of fantasy and mysterious happenings, remain, however, the most alluring aspect to boys and girls.

Before beginning to read these wonderful stories, a bit of their history should be presented to the children.

When Mohammed fled from Mecca to Medina in the year 622 A.D. it marked the beginning of the Arabic (or Mohammedan) method of telling time. That year was the year 1 for the followers of Mohammed. Several hundred years later all the middle east and North Africa and parts of India were peopled with Mohammedans and strong kings were reigning in such cities as Baghdad, Damascus, Cairo, Medina, and so on.

The stories which make up *The Arabian Nights* or *The Thousand and One Nights* were first compiled sometime before the year 1000 A.D. or 400 after the founding of the Mohammedan religion. Some of the tales may have been told in places as distant as Japan, but for the most part, the regions around Baghdad are most prominent in the tales.

One thing must be made very clear. The stories are not standard. Sometimes, in the ancient manuscripts,

stories will appear which are to be found in no other collection. We know these things because some of the old Arabic manuscripts are still in existence or have been used by reputable translators.

After a long time, a translation of *The Arabian Nights* appeared in France. A man named Antoine Galland, known to be a scholar of oriental subjects, made and published a collection of the tales under the title of *One Thousand and One Nights*. Other people quickly made similar books in other languages. Indeed, except for the *Bible* and *Pilgrim's Progress* it would appear that these stories have been translated into more languages than any other book.

Other translators went to Egypt and eastern cities and worked, as Galland had done, directly with the Arabic. Chief among these translators were John Payne, Sir Richard Burton, and Edward William Lane. Men of other countries also made direct translations into their own languages.

For a long time it was thought that the stories of "Ali Baba and the Forty Thieves" and "Aladdin and His Wonderful Lamp" were inventions of Galland since no scholar had been able to find them in Arabic manuscripts. However, because of their great popularity, they continued to be a part of *The Arabian Nights*. In more or less recent years the stories have been located in Arabic literature so that they now may be fairly counted among the tales.

As we have said, *The Arabian Nights* is the story-history of a civilization. That civilization has given us much in architecture, in philosophy, in mathematics, and in literature. Although boys and girls generally may not come face to face with concrete examples of Saracen culture in the other fields, through *The Arabian Nights* they will know and appreciate the best in its literature.

The reading of *The Arabian Nights* lends itself beautifully to an extended project covering geography, social studies, literature, art, and music. In this connection, the music of Rimsky-Korsakow may be presented. His "Scheherazade Suite" musically tells the story of some of the more famous tales. It may be pointed out that Russian composers are sympathetic interpreters of the music of the middle east and that Rimsky-Korsakow's music gives a faithful representation of its principal characteristics.

Of the editions of *The Arabian Nights* which have been published for children one of the best has been edited by Padraig Colum (Macmillan, New York, 1923). Others are by Artzybasheff (D. Appleton Century, New York); Milo Winter, illus. (Rand McNally, Chicago, 1914); Kate Douglass Wiggin and N. A. Smith (Scribner, 1909); and Walter Paget (Dutton, New York, 1907).

MOTHER GOOSE REVISED FOR MODERN BOYS AND GIRLS

When Jack and Jill had their great fall,

They never seemed to mind at all.
Jack hurriedly jumped to his feet,
And lifted Jill; then up the street
They carefully went on their way
To meet the boys and girls in play.

Miss Muffet, excited,
Said, "I'd be delighted!"
Politely, as little girls should,
When a horrible spider
Sat calmly beside her
Before he had asked if he could!

Little drops of water
Falling with a splash
Send one hurrying to see
The raindrops as they dash
Against the kitchen window pane—
Little dancing drops of rain.

—Mabel F. Hill

'Ali Baba AND THE FORTY THIEVES



•SAND PAINTING•

Sand painting is an art long practiced by the Indians, and is having a popular revival by the younger generation. The difference in today's sand painting and that of our Indian artists is that the sand we use is dyed very gay colors, while the sand used by the Indians was the natural colored sand found in the desert. Bold, simple designs are most effective for this work.

GLUE: Any good liquid glue will do for sand painting. The same glue as used in coping saw and wood work is suitable. This glue can be bought at almost any general store or ten cent store. Thin the glue with water until it flows easily with the brush.

If pupils are too young, or inexperienced to make original drawings, the pictures to be used for sand painting may be traced with a carbon paper on a white cardboard. Or, the picture may be traced with a duplicating carbon or with duplicating pencil or ink. This tracing can then be used as a master sheet. By tracing, a teacher can get many more uses from each design. Parts not desired may be left out or additions may be made when desired. Portions may be taken to add to other designs. The picture can be drawn in outline for sand painting, pictures in wood veneer or metal tapping, and the details may be filled in for wood burning and coloring. The cardboard used should be fairly heavy. If too light the moisture from glue will have a tendency to warp the card.

Select one color to be used. Using a small fine-haired brush, paint liberally with glue, the parts of the picture selected for that color. Apply glue liberally, always working up to the line, never away from it. Finish all spots using that color. Pour a liberal quantity of the sand over the wet surface of the picture. Shake the picture back and forth gently in order to work the sand into the glue, then pour the excess sand back into the container. If white spaces or streaks appear, it will mean that you have put on too little glue or have applied it unevenly. You can remedy this by waiting for the first coat of sand to dry thoroughly, then spread glue over and apply a second coat of sand. Uneven lines caused by glue and sand running beyond the line can be straightened with the tip end of the brush handle or with the point of a knife. Let the first color dry thoroughly before placing another color next to it. Repeat same process with other colors.

When through using a color, clean up carefully and put it away. This will avoid mixing colors.

After all the required sand colors have been applied, set picture aside to dry.

Remember: Let one color dry before applying a different color next to it.

Wash brush thoroughly with water each time after using, letting brush dry with point.

Glue must be thinned with water until it flows easily.

MATERIALS

Ten colors of sand, and twelve pictures printed on six-ply cardboard ready for coloring. The ten colors of sand and 12 pictures $3\frac{3}{4}$ inches by 7 inches. \$1.00

PRICES FOR EXTRA PICTURES

One set of 12 pictures.....	25
Two sets of 12 pictures.....	.45
Four sets of 12 pictures.....	.75
Six sets of 12 pictures.....	\$1.00

For the convenience of persons who would like to have a larger selection of colors, we are packing a second box of sand with different shades and colors.

The colors of the two boxes are as follows:

Box No. 1—Flesh, red, blue, green, brown, yellow, black, white, orange and purple.

Box No. 2—Teal blue, light blue, light green, gray green, pink, gray, tan, light brown, light red, lavender.

E. P. Getchell

VALLEY CITY, NORTH DAKOTA

FOR SPEECH "NERVES"—RELAX

by
EDWARD PALZER

That teacher who is herself a case of "nerves" may easily transmit this condition to the child. For "nerves" are contagious. The symptoms? Tension, high-pitched voice, lightening of the neck and throat muscles.

If then these conditions are derived from "nerves," is not the process reversible—speech confidence being the result of relaxed physical conditions?

With children, try games which carry them into free rhythms, dancing fairylands—anything with a "hop, skip, and jump." But the important part of the process is so often overlooked, that of the follow-through with speech activity. It might be drama, straight platform speaking, or simple storytelling.

Too often we try to segregate these activities, doing them at specified times and under specified conditions. "Play when you play and work when you work and never the two shall mix," goes the theory. But what may be practical for older persons frequently fails with the child. He cannot distinguish as easily, neither can he concentrate as easily. Or, we should say that his concentration is of the spontaneous sort rather than the voluntary kind more common among older persons. Set up too many rules for his "fun," and the fun disappears. Try to make "fun" out of work too directly, and something of the same result occurs. In other words, if he isn't having "fun" according to his own standards, he isn't having fun at all. And no shrill voice from an adult can turn it into fun.

This peculiarity of the child's inability to relate "fun" and "work" is the key to his world. His associational ability is limited. Hence, it is of the greatest importance to use pleasant associations in trying to improve his speech confidence.

Give him speech activities with preliminary relaxation and much effort is wasted. On the other hand, in "hop, skip, and jump" activities without instruction, without utilizing the enthusiasm and care-free spirit thus derived, the opportunity to combine two activities into one pleasant one is lost.

Instead, have the child tell his story while he is still in the "play" frame of mind.

It should always be remembered as Marjory Inness pointed out, "speech is the response of the 'whole child.'"

PROGRESSIVE ART

(Continued from page 37)

pour into the other castings until finished. Watch the consistency of the plaster as it will soon harden. Should it start to harden before all of the plaques are cast, do not attempt to continue. Pour water into the bowl of plaster *immediately*. This will retard the setting qualities. However, do not attempt to use the plaster remaining in the bowl once this surplus water has been added. The consistency is now completely out of scale and the results would not be satisfactory. It is necessary to throw the remaining plaster away and to prepare a new mixture again. When discarding unused plaster, do not throw it down a drain as it may harden there and cause serious trouble later. Always clean the plaster bowl immediately so that it cannot harden to the pan.

THE HEATING PROCESS

As the plaster sets it becomes quite "warm" and children enjoy "feeling" it. This is due to a chemical reaction and indicates that the plaster is rapidly becoming hard or "setting." After the plaster has reached the peak of its "heating," the plaque should be allowed to cool *unless* a leaf has been left on the clay block. If a leaf must be removed, the side walls should be removed and the entire unit turned over, clay block now being up. Carefully pull the clay away from the plaster and then remove the leaf. Do not attempt to dig it out with a knife as you may scratch the impression and ruin the entire plaque.

ADDING A HANGER

It is possible to insert a heavy wire hairpin into the back of the plaster while it is being poured, Fig. (9). The pin is bent "L" shape so that it fits against the side wall, Fig. (10). After the plaque is finished, the hairpin is straightened out again as in Fig. (9).

REPOSSESSING CLAY

It is not advisable to use the clay block over again as small pieces of plaster may be found in it and this will spoil future impressions. Some teachers have used it repeatedly, however, and with success. They have taken care to remove all small pieces of plaster.

COLORING THE PLAQUE

It is possible to color the finished plaque with water color or diluted poster paint. Pupils enjoy coloring leaves and this makes a nice fall project.

COURSE OF STUDY

Anyone interested in obtaining a complete art course of study prepared by Mr. Rice for the Wyoming schools can obtain it by sending 50c in stamps to Supt. Z. M. Walter, Wyoming, Ohio. This is issued to assist teachers in grades 1 through 6.

MUSIC

(Continued from page 19)

children enjoy "The Dance of the Workingmen" by Mendelssohn, "Morning" by Greig, "Procession of the Sardar" by Ippolitow-Ivanow. They can understand and visualize larger group activities and more remote geographical settings. Later we shall discuss such music in more detail.

If possible, music of all these types, as well as patriotic, national, and allied numbers should be included in the entertainment provided for the school air-raid shelter. By playing a variety of pieces, the teacher should be able to benefit every child within listening distance.

Morale building as well as maintenance is a school obligation. Classwork in itself can provide much training of this sort. Group singing, either in unison or harmony, fosters group unity and creates a feeling of group security. The music drill work, in which individuals compete either alone or in teams, helps to develop a feeling of responsibility to and for the group. When the slow child progresses, not only he, but also his team, rejoice with him. In individual drills, the whole group can be taught to appreciate tenacity and effort in the face of difficulties. To inculcate

such an attitude in the group toward its members, the teacher may need to stress effort more than result, for a time. Third-grade children easily adopt such an attitude and have been known to drill backward children outside school to help the team and surprise the group. As one third-grade child said to console the group, herself, and the child who erred, "At least he tried, Miss Blank."

Look for these informative music articles by Louise B. W. Woepel each month.

Older children, too, need to learn group responsibility. In a music class in which some children, due to lack of opportunity, do not have an adequate theoretical background, the better students should assume some tutorial work as part of their own character development. It is not necessary that the teacher formally appoint tutors. A casual hint to some girl or boy that he help his friend sometime when they are playing, working, or studying together is sufficient incentive. Co-operation, determination, and persistence in spite of obstacles are essential factors in civilian morale. They need to be developed in childhood. Drill period offers many opportunities for such character-building activities.

Older children, in their study of composers, may receive notable examples of triumph over difficulties. When one recalls that Bach became blind and Beethoven deaf, but did not forsake their work; that Mozart and Schubert continually struggled against poverty and disappointment; that Wagner suffered many political and musical setbacks; that Schumann and Tschaikowsky were victims of profound melancholy at times; that the great Russian musician of today, Dmitri Szostakovicz, wrote his "Seventh Symphony" during the recent siege of Leningrad; one realizes that music has produced its share of heroes. When presenting these composers and others to junior-high students, why not mention these facts? It may help to explain qualities in their music; it is certain to give character to their personalities.

To refuse to accept defeat because of handicaps is heroism, whatever the realm of one's endeavor. History and science provide many names that instill courage in the hearts of youth. Let the great soldiers of music do their part, directly, through the enjoyment of their music; indirectly, through the shining examples of hard-won achievements. Then, indeed, will "music swell the breeze."

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It's New!

OUR GOOD NEIGHBORS

This new book was published in response to the many requests we have received during the past months.

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